

Traditionally Contemporary? Understanding Urban Fijian Masi

Volume II

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List of Figures

Chapter 1 Understanding Fijian Masi

Figure 1.01	Fashion editorial featuring Nanette Lepore's Aztec Dress. <i>Women's Health Magazine</i> , July/August 2013.16
Figure 1.02	The Aztec Dress. Public Domain, www.nanettelepore.com.	.....16
Figure 1.03	The samusamu process; Emi of Korotolu and her mother-in-law. Kooijman 1977:22.	.....17
Figure 1.04	Selai Buasala mixing kesa dye on the Fiji Museum verandah. Katrina Talei Igglesden, 18/2/14.	.....17
Figure 1.05	Gatu vakatoga used at the wedding of Adi Litia Mara Dugdale and Mr Henry Stratford Dugdale in September 1991. Dugdale Family.	.....18
Figure 1.06	A form of masi tutuki housed in Fiji Museum. Fiji Museum, 8/7/21; photo by Katrina Talei Igglesden.	.....18
Figure 1.07	Theodor Kleinschmidt's 1877 drawing of Tui Nadrau festooned in loops of hundreds of yards of black printed masi from the interior of Viti Levu. Hamburg Museum für Völkerkunde, 2016.15:1.	.....19
Figure 1.08	GK Roth's Cakaudrove corpus of masi motifs, 1957. Museum of Archaeology and Anthropology, University of Cambridge, 1963.208; photos by Katrina Talei Igglesden.	.....20
Figure 1.09	Simon Kooijman's 1973 corpus of Moce, Lau masi motifs. Kooijman 1977:50-62.	.....23
Figure 1.10	Roderick Ewins' corpus of Vatulele masi motifs. Ewins 2009:275.	.....24
Figure 1.11	Fiji Museum object 82.444. Fiji Museum Accession Register; photo by Katrina Talei Igglesden.	.....25
Figure 1.12	Davodavo ni vakamau or marital bed of Josephine and Eric Igglesden, August 1974 in Suva, Fiji. Igglesden Family.	.....25

Figure 1.13	Funeral proceedings of Ro Jone Mataitini, Vunivalu of Rewa, at Lomanikoro village in June 2008. Igglesden Family.	.....26
Figure 1.14	Gatu vakaviti given by Ratu Joni Madraiwiwi to John William Lindt in 1892. Hooper et al 2015:89.	.....27
Figure 1.15	Anatole von Hügel's 19 th century drawings of masi in MAA's collection; later researched by GK Roth. Museum of Archaeology and Anthropology, University of Cambridge, OA2.6.7_AVH.	.....27
Figure 1.16	Ratu Seru Cakobau in a studio portrait c. 1876, photographed by Col. Stewart. Museum of Archaeology and Anthropology, University of Cambridge, P.103552.VH.	.....28
Chapter 2	Fashion & Fiji: Masi's Newest Urban Pathway	
Figure 2.01	Adi Litia Cakobau Mara married Mr Henry Stratford Dugdale on 2 September 1991 at the Sacred Heart Cathedral in Suva. Dugdale family.	.....29
Figure 2.02	Masi wedding gown designed and made by Annie Bonza. Fiji Museum; photo by Adi Buli Nacola.	.....30
Figure 2.03	The back and detail of masi and pearl flowers. Fiji Museum; photos by Adi Buli Nacola (top), Katrina Igglesden (bottom).	.....30
Figure 2.04	Adi Litia and Dugdale's wedding celebration at Tubou, Lakeba, in which the bride and groom were both adorned in sulu ni vakamau (3-piece masi attire). Dugdale Family.	.....31
Figure 2.05	<i>The Pacific Sisters: He Toa Tāera | Fashion Activists</i> retrospective exhibition, curated by Nina Tonga and shown at Te Papa Museum (23/2/18 – 14/7/18). Te Papa.	.....32
Figure 2.06	<i>Siaposu 'isu 'i</i> , Wedding Dress, 2011, Auckland, by Lindah Lepou. Commissioned 2011. Te Papa. CC BY-NC-ND 4.0. Te Papa (GH017349).	.....32
Figure 2.07	<i>Mahi Raranga</i> by Shona Tawhiao. Shona Tawhiao.	.....32

Figure 2.08	Tiki Tog men's shirt, 1970s, featuring a block print masi kesa motif. Fiji Fashion Week Ltd.	.....33
Figure 2.09	Tiki Togs women's dress, 1970s, showing a mix of Pacific cultural motifs and floral designs. Fiji Fashion Week Ltd.	.....33
Figure 2.10	Fashion Council of Fiji (FCF) logo, designed by Robert Kennedy. Fashion Council of Fiji.	.....34
Figure 2.11	ANZ Fashion ATM (2017) featuring 'Iri' design by Ilai Jikoiono. Katrina Talei Igglesden.	.....35
Figure 2.12	ANZ Fashion ATM (2018) featuring masi bolabola design by Su Samuels, Lavalani Designs. Katrina Talei Igglesden.	.....36
Figure 2.13	ANZ Fashion ATM (2018) featuring Samson Lee Fiji's 'Vanua' motif by Samson Lee. Katrina Talei Igglesden.	.....37
Figure 2.14	Poster for the Masi Gala held on 12 March 2016. Fashion Council of Fiji.	.....38
Figure 2.15	Main stage area of the Masi Gala, held on 12 March 2016 (top) and Epeli Tuibeqa and Ana Tuiketei Bolabiu at the event in their contemporary masi attire (bottom). Fashion Council of Fiji.	.....39
Figure 2.16	Fashion Designers Alliance Fiji logo. Fashion Designers Alliance of Fiji.	.....40
Figure 2.17	Fiji Fashion Week 2019 logo. Fiji Fashion Week Ltd.	.....40
Figure 2.18	Style Fiji logo. Project Bula Mai.	.....41
Figure 2.19	Bottega Fijian Fashion Festival's 2019 logo. Bottega Fijian Fashion Festival.	.....41
Figure 2.20	Samson Lee Fiji's 'Cevuga' collection was launched in October 2016. Samson Lee.	.....42
Figure 2.21	A Hupfeld Hoerder design from the 1990s, housed in Fiji Museum. Fiji Museum; photo by Katrina Talei Igglesden.	.....43
 Chapter 3 Fashion in Fiji: Designers, Gender and Performance		
Figure 3.01	Robert Kennedy's masi motif block prints, 2014. Robert Kennedy Design Fiji.	.....44

Figure 3.02	Robert Kennedy’s ‘Salusalu’ collection (top); Kennedy’s ‘Henikai’ Masi Tribal (bottom). Robert Kennedy Design Fiji.	.....45
Figure 3.03	Adi Kaunilotuma of Bau (second from right) wearing the typical attire of what a woman of rank would wear in Nakorotubu, Ra province. National Archives of Fiji, photo by Mike Foley.	.....46
Figure 3.04	Samson Lee Fiji’s ‘Waitui’ collection, ‘Lase’ collection, and ‘Ika’ collection. Samson Lee.	.....47
Figure 3.05	Samson Lee Fiji’s ‘Moana’ collection, ‘Cevuga’ collection, ‘Sekoula’ collection and ‘Vanua’ collection. All four of these collections utilize masi motifs in their designs. Samson Lee.	.....48
Figure 3.06	United Nations Secretary-General Antonio Gueterres (left) and Fijian Prime Minister Josaia Voreqe Bainimarama wearing Samson Lee Fiji ‘Vanua’ collection bula shirts. Fijian Government.	.....49
Figure 3.07	Hupfeld Hoerder’s signature hand painted motifs shown on a masi gown for his 2016 bridal collection at Fiji Fashion Week 2016. Hupfeld Hoerder.	.....49
Figure 3.08	Hoerder’s early fashion designs. Hupfeld Hoerder (top); Fiji Museum, photo by Katrina Talei Igglesden (bottom).	.....50
Figure 3.09	Hoerder’s masi couture pieces. Hupfeld Hoerder; photos by Jeremy Duxbury.	.....51
Figure 3.10	Epeli Tuibeqa’s Kuiviti Couture launched its inaugural collection at Fiji Fashion Week 2015. Epeli Tuibeqa.	.....52
Figure 3.11	Kuiviti Couture’s 2019 collection shown at Fiji Fashion Week in May 2019. Epeli Tuibeqa.	.....53
Figure 3.12	Kuiviti Couture’s choice of masi motif materials created a layered effect by using a solid under material and a chiffon/rayon overlay, also with masi motifs printed on it. Epeli Tuibeqa.	.....54

Figure 3.13	Kuiviti Couture’s 2019 rebranded logo, featuring a stylized seru. Epeli Tuibeqa.	.....55
Figure 3.14	Kuiviti Couture’s 2019 collection. Epeli Tuibeqa.	.....55
Figure 3.15	Adi Koila Ganilau Lee owns and operates the Haus of Koila. Adi Koila Ganilau Lee.	.....56
Figure 3.16	The Haus of Koila’s 2019 ‘Vuniduva’ collection. Adi Koila Ganilau Lee.	.....57
Figure 3.17	In April 2017, the Haus of Koila raised legal action against a Suva business for copying their trademarked designs. Adi Koila Ganilau Lee.	.....58
Figure 3.18	Anton Conway Wye creates both masi couture pieces as well as gowns and outfits out of masi motif material. Museum of Archaeology and Anthropology, University of Cambridge (top), Anton Conway Wye (bottom).	.....59
Figure 3.19	Two photographs taken at a nineteenth century solevu at an unknown Fijian location. Museum of Archaeology and Anthropology, University of Cambridge, P.45647 (top) and P.45650 (bottom).	.....60
Figure 3.20	Preparing masi to be used in a solevu exchange in Suva, February 2014. Katrina Talei Igglesden.	.....61
Chapter 4	Urban Fiji: Masi, Modified Modes of Display & 21st Century Creative Adaptability	
Figure 4.01	Suva Flea Market. Katrina Talei Igglesden.	.....62
Figure 4.02	Suva Flea Market. Katrina Talei Igglesden.	.....63
Figure 4.03	Government Handicraft Centre, Suva. Katrina Talei Igglesden.	.....63
Figure 4.04	Fiji Museum Masi Gallery, contemporary masi fashion. Fiji Museum; photo by Katrina Talei Igglesden.	.....64
Figure 4.05	Fiji Museum Masi Gallery, opened on 27 July 2016. Fiji Museum.	.....65
Figure 4.06	Tui Bua’s masi in Fiji Museum’s Masi Gallery, and a 19 th century portrait of Tui Bua. Fiji Museum (top), Museum of	.....66

	Archaeology and Anthropology, University of Cambridge, P.87393.VH (bottom).	
Figure 4.07	3-piece masi outfit housed in the Fiji Museum. Fiji Museum, 82/307a-c; photos by Katrina Talei Igglesden.	.....67
Figure 4.08	<i>Art and the Body</i> exhibition at Fiji Museum, 2014. Katrina Talei Igglesden.	.....68
Figure 4.09	Two labels adhered to masi displayed in the <i>Art and the Body</i> exhibition at Fiji Museum. Katrina Talei Igglesden.	.....71
Figure 4.10	Mannequin wearing masi attire in the <i>Kamunaga</i> exhibition at Fiji Museum. Katrina Talei Igglesden.	.....72
Figure 4.11	<i>Fiji: Art & Life in the Pacific</i> exhibition opening and signage at the front doors at the Sainsbury Centre for Visual Arts. Katrina Talei Igglesden.	.....73
Figure 4.12	Contemporary masi pieces featured in the <i>Fiji: Art & Life in the Pacific</i> exhibition. Katrina Talei Igglesden.	.....74
Figure 4.13	Examples of masi shown in the <i>Fiji: Art & Life in the Pacific</i> exhibition. Katrina Talei Igglesden.	.....75
Figure 4.14	Three masi motifs and one composite masi motif were used in the exhibition logo, signage and graphic design on walls. Andrew Johnson Design (top), Andy Crouch (middle), Katrina Talei Igglesden (bottom).	.....76
Figure 4.15	Interlocking triangles, as seen on this kinikini club were featured in the exhibition's graphic design component. Trustees of the British Museum, OC.9000; photo by Mike Rowe (top), Katrina Talei Igglesden (bottom).	.....77
Figure 4.16	Kamiki and seru masi motifs (seen in top two photos) as the main graphic components of the exhibition. Fiji Museum, 58/37; photo by Katrina Talei Igglesden (top left), Museum of Archaeology and Anthropology, University of Cambridge, Z 30494; photo by Josh Murfitt (top right). Katrina Talei Igglesden (bottom).	.....78

Figure 4.17	Composite motif designs. Museum of Archaeology and Anthropology, University of Cambridge, Z 4168; photo by Josh Murfitt (top), Andy Crouch (bottom).	.....79
Figure 4.18	Fijian COP23 Presidency Secretariat Logo. Fijian COP23 Presidency Secretariat.	.....80
Figure 4.19	Welcome ceremony / yaqona vakaturaga for the Climate Action Pacific Partnership Event, Suva, 3-4 July 2017. Katrina Talei Igglesden.	.....81
Figure 4.20	Setting up, and finished product for the Climate Action Pacific Partnership Event, Suva, 3-4 July 2017. Katrina Talei Igglesden.	.....82
Figure 4.21	Dolce Sounds Dulali at the Climate Action Pacific Partnership Event, Suva, 3 July 2017. Fijian Government.	.....83
Figure 4.22	Artist displays at the Climate Action Pacific Partnership Event, Suva, 3-4 July 2017. Katrina Talei Igglesden.	.....83
Figure 4.23	Climate Action Pacific Partnership Event uniform material. Katrina Talei Igglesden.	.....84
Figure 4.24	Welcome ceremony / yaqona vakaturaga at the Pre-COP conference, The Sheraton Fiji Resort, Denarau, 16-18 October 2017. Fijian COP23 Presidency Secretariat.	.....84
Figure 4.25	COP23 President Bainimarama receiving the masi scrolls inscribed with messages from people around Fiji. Fijian COP23 Presidency Secretariat (top), Katrina Talei Igglesden (bottom).	.....85
Figure 4.26	Select examples of the twenty-six pieces of masi commissioned to be used during COP23. Katrina Talei Igglesden.	.....86
Figure 4.27	Masi kesa and masi graphic created for COP23. Katrina Talei Igglesden.	.....88
Figure 4.28	Masi graphics applied to pillars at COP23. Katrina Talei Igglesden.	.....90
Figure 4.29	Masi kesa with COP23 logo stencilled on it. Katrina Talei Igglesden.	.....91

Figure 4.30	Four large taunamu ni viti hanging above the plenary room, each from or representing a different masi making region. Katrina Talei Igglesden.	.....91
Figure 4.31	Talanoa Space showcasing the masi graphic in its design components. Katrina Talei Igglesden.	.....92
Figure 4.32	Talanoa Space logo which features a masi vutu tutuki motif. Fijian COP23 Presidency Secretariat.	.....92
Figure 4.33	Fiji Pavilion, Bonn Zone, COP23. Fijian COP23 Presendency Secretariat; architecture plan by Vagedes & Schmidt (top), Katrina Talei Igglesden (middle & bottom).	.....93
Figure 4.34	Fijian heritage artists working in the Yau Kei Viti zone of the Fiji Pavilion. Katrina Talei Igglesden.	.....94
Figure 4.35	Igatolo Tokase doing masi stencilling demonstrations for COP23 delegates. Katrina Talei Igglesden.	.....95
Figure 4.36	Yau Kei Viti zone, COP23 Fiji Pavilion. Katrina Talei Igglesden.	.....96
Figure 4.37	The valelevu and inside the valenibose. Katrina Talei Igglesden.	.....98
Figure 4.38	Masi motif branding. The World Bank.	.....99
Figure 4.39	Reciprocal messages written on masi. Katrina Talei Igglesden.	.....99
Figure 4.40	Masi attire worn by the Fiji Police Band during meke performances. Katrina Talei Igglesden.	.....100
Figure 4.41	Material of the COP23 Presidency/Fiji Team uniforms. Katrina Talei Igglesden.	.....100
Figure 4.42	Opening of the Oceans Partnership. Katrina Talei Igglesden.	.....101
Figure 4.43	Logo for Talanoa4Ambition, featuring masi motifs designed for COP23. Fijian COP23 Presidency Secretariat.	.....102
Figure 4.44	Logo for Talanoa Dialogue, featuring masi motifs designed for COP23. Fijian COP23 Presidency Secretariat.	.....102
Figure 4.45	2011 FRU World Cup Jersey. Katrina Talei Igglesden.	.....103
Figure 4.46	2015 FRU World Cup Jersey. Katrina Talei Igglesden.	.....103

Figure 4.47	2019 FRU World Cup Jersey. Fijian Government	.....104
Figure 4.48	Detail of the ‘new’ masi motifs. Fiji Rugby Union.	.....105
Figure 4.49	2016 Olympic Games Rugby Jersey, back view. Katrina Talei Igglesden.	.....105
Figure 4.50	2018 Rugby Sevens World Cup Jersey. Katrina Talei Igglesden.	.....106
Figure 4.51	<i>Moana: Rising of the Sea</i> . Oceania Centre for Arts, Culture and Pacific Studies, University of the South Pacific.	.....107
Figure 4.52	<i>Mataqali Drift</i> . VOU Dance Fiji.	.....107
Figure 4.53	<i>Masi Maidens</i> . Greg Semu.	.....108
Figure 4.54	Red Masi Maiden & White Masi Maiden. Greg Semu.	.....108
Figure 4.55	A traditionally contemporary? display at the Museum of Anthropology, University of British Columbia. Katrina Talei Igglesden.	.....109
Figure 4.56	<i>Masi Maidens</i> processional at the Pacific Arts Association International Symposium at the Museum of Anthropology, University of British Columbia. Bethany Matai Edmunds.	.....109
Figure 4.57	<i>Masi Maidens</i> small exhibition in which Semu’s photographs were used to convey the maidens as living embodiments of masi. Katrina Talei Igglesden.	.....111
Figure 4.58	<i>Masi Maidens</i> installation in the exhibition <i>EcoCentrix: Indigenous Arts, Sustainable Practices</i> and the associated activation. Travis Grace.	.....112
Figure 4.59	<i>Masi Maidens</i> activation at the opening of the <i>Art and the Body</i> exhibition at Fiji Museum. Fijian Art research project; photos by Karen Jacobs.	.....113
Figure 4.60	<i>Masi Maidens</i> in the Fiji Museum exhibition space interacting with guests attending the opening reception of <i>Art and the Body</i> . Fijian Art research project; photos by Karen Jacobs.	.....114

Figure 4.61	<i>Fabricating Fashion?</i> workshop held at the Oceania Centre for Arts, Culture and Pacific Studies, University of the South Pacific. Fijian Art research project.	.....115
Figure 4.62	Mataivou Talebula demonstrating masi stencilling during the <i>Fabricating Fashion?</i> workshop. Katrina Talei Igglesden.	.....115
Figure 4.63	Participants beginning the making process, with many choosing to work together to share skills and experience. Katrina Talei Igglesden.	.....116
Figure 4.64	Workshop participants preparing for the final showcase, hosted at the Oceania Centre Pavilion. Katrina Talei Igglesden.	.....117
Figure 4.65	Selai Buasala's male and female pieces created during the <i>Fabricating Fashion?</i> workshop. Fijian Art research project.	.....117
Figure 4.66	C-TideS (Christopher Yee, Tevita Tiko, Sanjesh Chand) created a male and female piece during the <i>Fabricating Fashion?</i> workshop using newly acquired skills shared by other participants. Fijian Art research project.	.....118
Figure 4.67	Tomasi Domomate's male and female pieces created during the <i>Fabricating Fashion?</i> workshop. Fijian Art research project.	.....119
Figure 4.68	Anton Conway Wye's piece created during the <i>Fabricating Fashion?</i> workshop. Fijian Art research project.	.....119
Figure 4.69	Lambert Ho's contemporary salusalu, made for the <i>Fiji: Art & Life in the Pacific</i> exhibition. Katrina Talei Igglesden, photo by Adi Buli Nacola.	.....120
Figure 4.70	<i>Lady in Masi</i> by Lambert Ho. Lambert Ho.	.....121
Figure 4.71	<i>My Name Is In Your Mouth</i> by Lambert Ho. Katrina Talei Igglesden.	.....122
Figure 4.72	<i>SaVAge K'lub</i> logo created by Rosanna Raymond and Numa Mackenzie. Rosanna Raymond.	.....123

Figure 4.73	Mereula Buliruarua (left, background) and Daren Kamali (centre, foreground) during Kamali's performance of 'Fa'amanaia Reads Red for Blood' at the <i>SaVAge K'lub's</i> 2014 meeting in Auckland, Aotearoa New Zealand. Bethany Matai Edmunds.	.....123
Figure 4.74	<i>Masi Maidens</i> activating during the <i>SaVAge K'lub's</i> 2014 meeting in Auckland, Aotearoa New Zealand. Daren Kamali.	.....124
Figure 4.75	Members of the Auckland <i>SaVAge K'lub</i> meeting in a photo series curated by Rosanna Raymond and, below, during the event on 7 March 2014. Rosanna Raymond.	.....125
Figure 4.76	Two views of the <i>SaVAge K'lub's</i> K'lubroom at the eighth edition of the Asia Pacific Triennale of Contemporary Art (APT8; 20 November 2015 – 10 April 2016) in Brisbane, Australia. Katrina Talei Igglesden.	.....126
Figure 4.77	A piece of Cakaudrove masi displayed in the K'lubroom at APT8. Katrina Talei Igglesden.	.....127
Figure 4.78	<i>Back Hand Maiden (2.0)</i> hangs in the K'lubroom before being activated by Rosanna Raymond on the opening evening of APT8. Katrina Talei Igglesden.	.....128
Figure 4.79	Stills from the moving image series <i>Bark Waka Bodies</i> . Salvador Brown.	.....129
Figure 4.80	'Echoes of the Pacific' fashion show during Fiji Fashion Week 2012. Fiji Fashion Week Ltd.	.....131
Figure 4.81	Epeli Tuibeqa, founder of Kuiviti Couture, during the showing of his line at Fiji Fashion Week in 2017. Epeli Tuibeqa.	.....131
Figure 4.82	Beauty pageants include cultural nights in their programme and contestants dress in ethnic attire (such as indigenous Fijian, Indian, etc.) on specific nights. National Archives of Fiji (top), Hibiscus Festival (bottom).	.....132
Figure 4.83	Masi couture designed by Hupfeld Hoerder. Hupfeld Hoerder.	.....133

Figure 4.84	Masi couture was designed by Epeli Tuibeqa and features both masi kuvui and masi kesa. Epeli Tuibeqa.	.....134
Figure 4.85	Miss World Fiji 2016 beauty pageant. Miss World Fiji.	.....134
 Chapter 5 Global Pathways: Masi on the World Stage		
Figure 5.01	UK Vogue, January 1971. Model Ingrid Boulting with a Fijian man in ceremonial attire during a photoshoot in Korolevu, Fiji, with photographer David Bailey. UK Vogue Archives.	.....135
Figure 5.02	Model Gunilla Lindblad, photographed by J.P. Zachariassen for US Vogue in January 1971 at the Matutu-Natadola Festival. Lindblad is wearing clothing designed by Gilbert Frank and Scott Barriel. US Vogue Archives.	.....136
Figure 5.03	Model Gunilla Lindblad, photographed by J.P. Zachariassen for US Vogue in January 1971 at the Matutu-Natadola Festival. Lindblad is wearing clothing designed by Gilbert Frank and Scott Barriel. US Vogue Archives.	.....136
Figure 5.04	Model Gunilla Lindblad, photographed by J.P. Zachariassen for US Vogue in January 1971 at the Matutu-Natadola Festival. Lindblad is wearing clothing designed by Gilbert Frank and Scott Barriel. US Vogue Archives.	.....136
Figure 5.05	Air Pacific Ltd's livery designed to reflect the colours and cultures of the Pacific region. As Fiji's national airline, Air Pacific's name change was announced in 2012. Air Pacific Ltd.	.....137
Figure 5.06	The new Fiji Airways livery. Fiji Airways.	.....137
Figure 5.07	The central figure of Fiji Airways' livery, the teteva. Fiji Airways.	.....138
Figure 5.08	Masi artist and maker Makereta Matemosi flanked by her two daughters, who also make masi. Fiji Airways.	.....139
Figure 5.09	The motifs designed by Matemosi and used in the commissioned masi piece, as seen in figure 5.08. The	.....139

	teteva is the central motif and the 15 others have been used as border motifs. Fiji Airways.	
Figure 5.10	Spicer and Me's 2004 book which features Matemosi as a masi artist and uses a piece of her work as the cover illustration. Katrina Talei Igglesden.	.....140
Figure 5.11	The 4 motifs created by Matemosi featured in the interior and exterior of Fiji Airways' aircrafts. Fiji Airways, Katrina Talei Igglesden (bottom right).	.....141
Figure 5.12	Applications made in the <i>Fiji Times</i> on 25 January 2013 to trademark the 15 masi motifs designed by Matemosi. Katrina Talei Igglesden.	.....142
Figure 5.13	The trademark application was not only for use on and in the aircrafts, but also for printed material such as the inflight magazine. Public Domain, Fiji Time/Fiji Airways.	.....143
Figure 5.14	The walu (top) and ceva (bottom) are motifs believed to be sacred to Cakaudrove and were objected by numerous Fiji Airways trademark petitioners, including the vanua of Cakaudrove. Fiji Museum; photos by Katrina Talei Igglesden.	.....143
Figure 5.15	Objections regarding Fiji Airways' attempt to trademark the motifs led to widespread discord and became the subject of several pages and groups on social media platforms such as Facebook. Na Noda Masi Facebook page, screenshot 3/9/13.	.....144
Figure 5.16	A table showing each of the motifs, save the teteva, designed by Matemosi and their corresponding descriptions. Fiji Airways and Makereta Matemosi.	.....144
Figure 5.17	Fiji Airways uniforms designed by European designer Alexandra Poenaru-Philp. Matemosi's motifs provided the basis for the design brief. Fiji Airways.	.....145
Figure 5.18	Nanette Lepore's Aztec Dress featured in the 'Passport to Style' editorial. <i>Women's Health Magazine</i> , July/August 2013.	.....145

Figure 5.19	Nanette Lepore's Aztec Dress. Public Domain, www.nanettelepore.com.	.....146
Figure 5.20	Detail of Nanette Lepore's Aztec Dress. Fiji Fashion Week Ltd.	.....147
Figure 5.21	Vaimoana Litia Makakaufaki Niumeitolu's open letter to Nanette Lepore which she titled 'Passport to Stealing'. Facebook, screenshot 18/9/13.	.....148
Figure 5.22	Objections against the Aztec dress also came in the form of petitions, such as this one started by Katherine Lobendahn. Change.org, screenshot 29/9/13.	.....148
 Chapter 6 Always Traditional, Always Contemporary		
Figure 6.01	Samson Lee's first wedding gown created out of masi. This piece of masi couture features small rosettes of white masi with a Cakaudrove masi over skirt. Samson Lee.	.....149
Figure 6.02	A full garment view of Lee's first masi couture wedding gown. Samson Lee.	.....150
Figure 6.03	Lee's 'Buli Bridal' collection on the catwalk at the Bottega Fijian Fashion Festival, June 2019. Samson Lee.	.....151
Figure 6.04	Lee's use of Cakaudrove masi as an accent to the white gown complements the strong geometric shapes of the motifs. Samson Lee.	.....152

1 Understanding Fijian Masi



Figure 1.01 Fashion editorial featuring Nanette Lepore's 'Aztec' dress. *Women's Health Magazine*, July/August 2013.



Figure 1.02 The Aztec Dress, from the front and a detail shot of the motifs found on the dress. Public Domain, www.nanettelepore.com.



Figure 1.03 The samusamu process; Emi of Korotolu and her mother-in-law. Kooijman 1977:22.

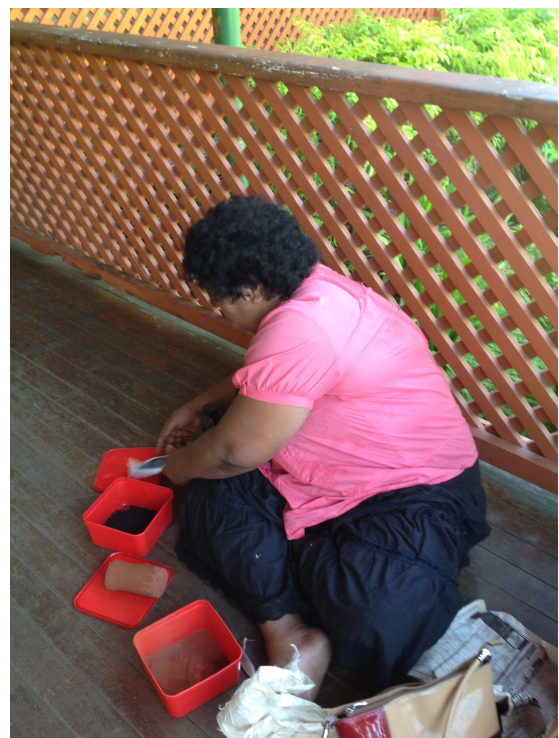


Figure 1.04 Selai Buasala mixing kesa dye on the Fiji Museum verandah. Katrina Talei Igglesden, 18/2/14.



Figure 1.05 Gatu vakatoga used at the wedding of Adi Litia Mara Dugdale and Mr Henry Stratford Dugdale in September 1991. Dugdale family



Figure 1.06 A form of masi tutuki housed in Fiji Museum. Fiji Museum, 87/21; photo by Katrina Talei Igglesden.



Figure 1.07 Theodor Kleinschmidt's 1877 drawing of Tui Nadrau festooned in loops of hundreds of yards of black printed masi from the interior of Viti Levu. Hamburg Museum für Völkerkunde, 2016.15:1.



Figure 1.08 GK Roth's Cakaudrove corpus of masi motifs, 1957. Museum of Archaeology and Anthropology, University of Cambridge 1963.208; photos by Katrina Talei Igglesden.



Figure 1.08 Continued from previous page. **NB.** Missing from this corpus are the walu and ceva motifs, which are listed in figure 5.14.



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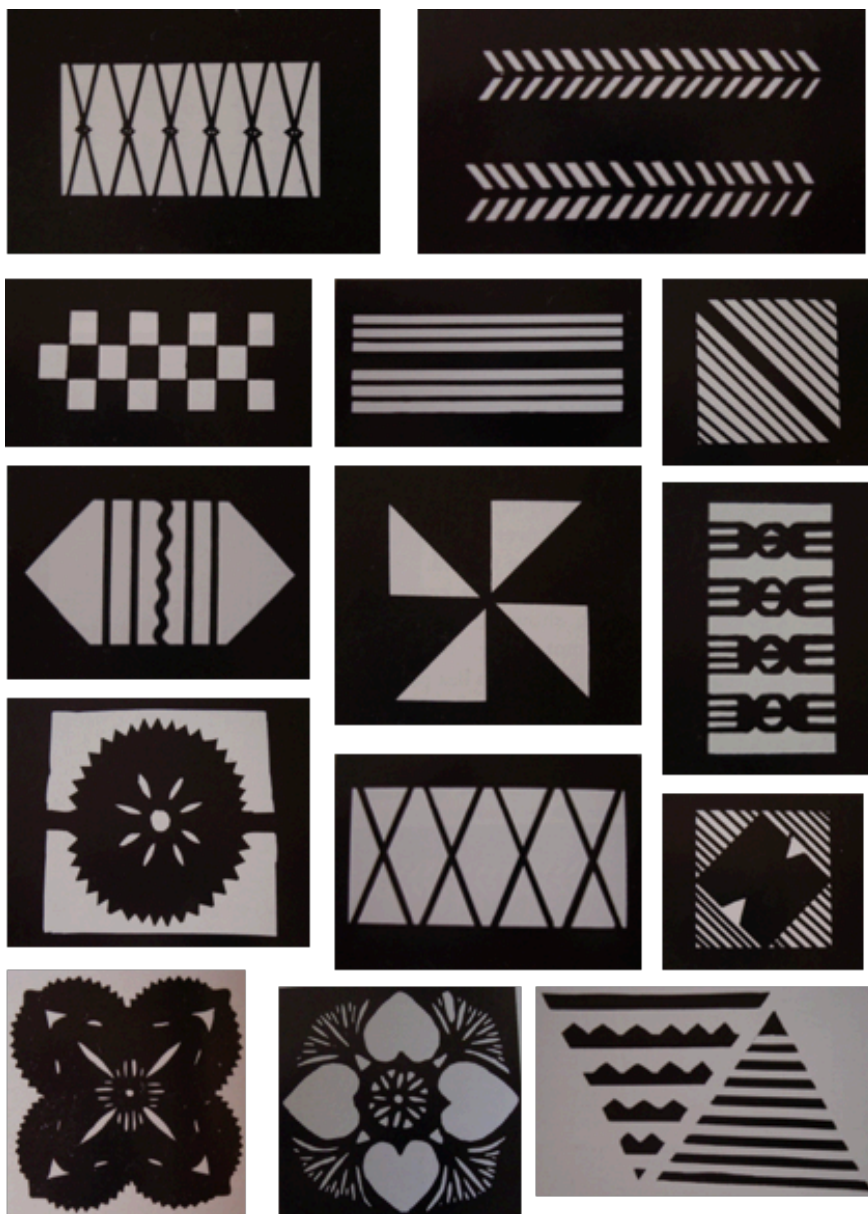


Figure 1.09 Simon Kooijman's 1973 corpus of Moce, Lau masi motifs. Kooijman 1977:50-62.

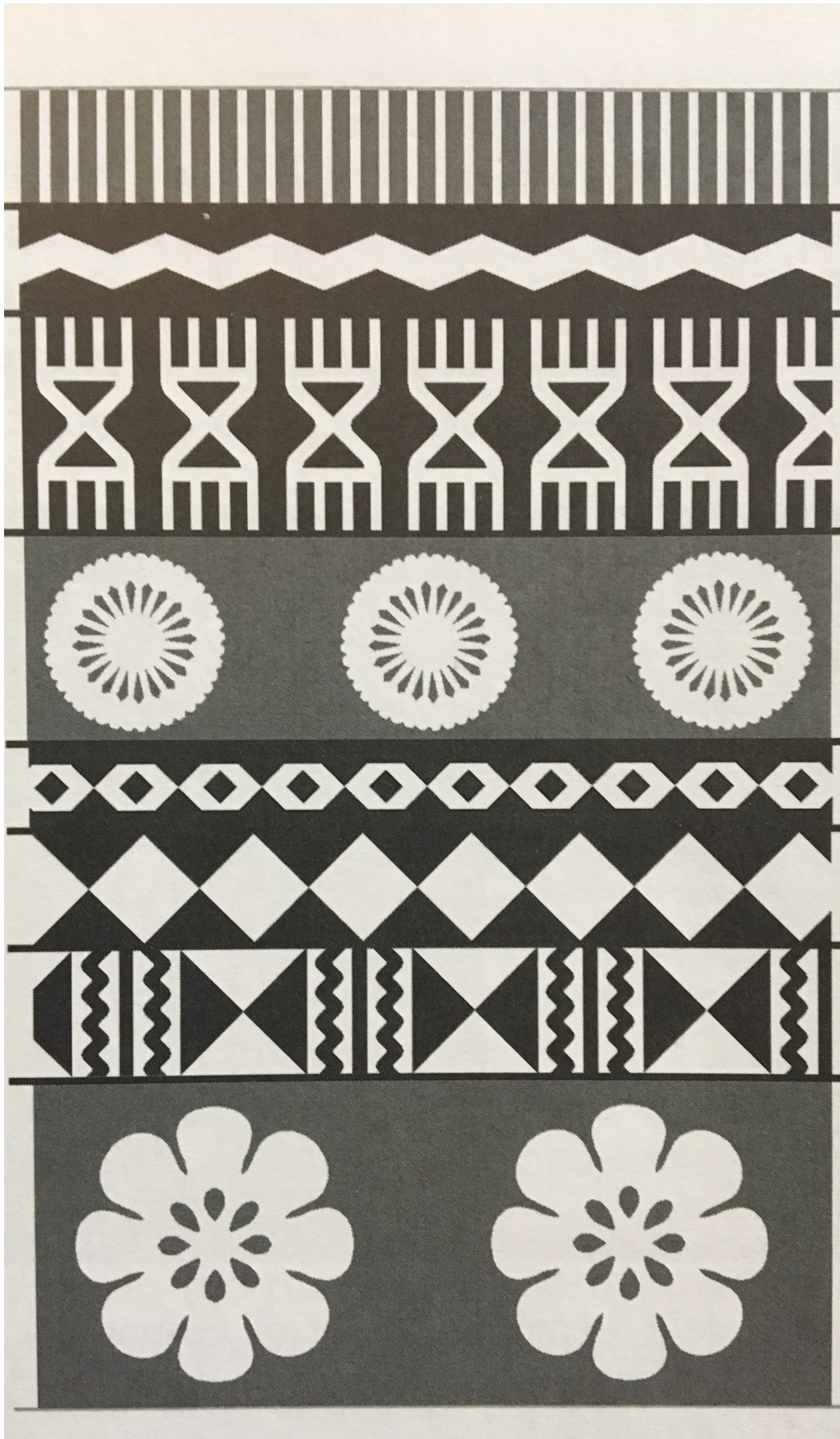


Figure 1.10 Roderick Ewins' corpus of Vatulele masi motifs. Note the similarity in design form from the 2 previous corpus examples. Ewins 2009:275.

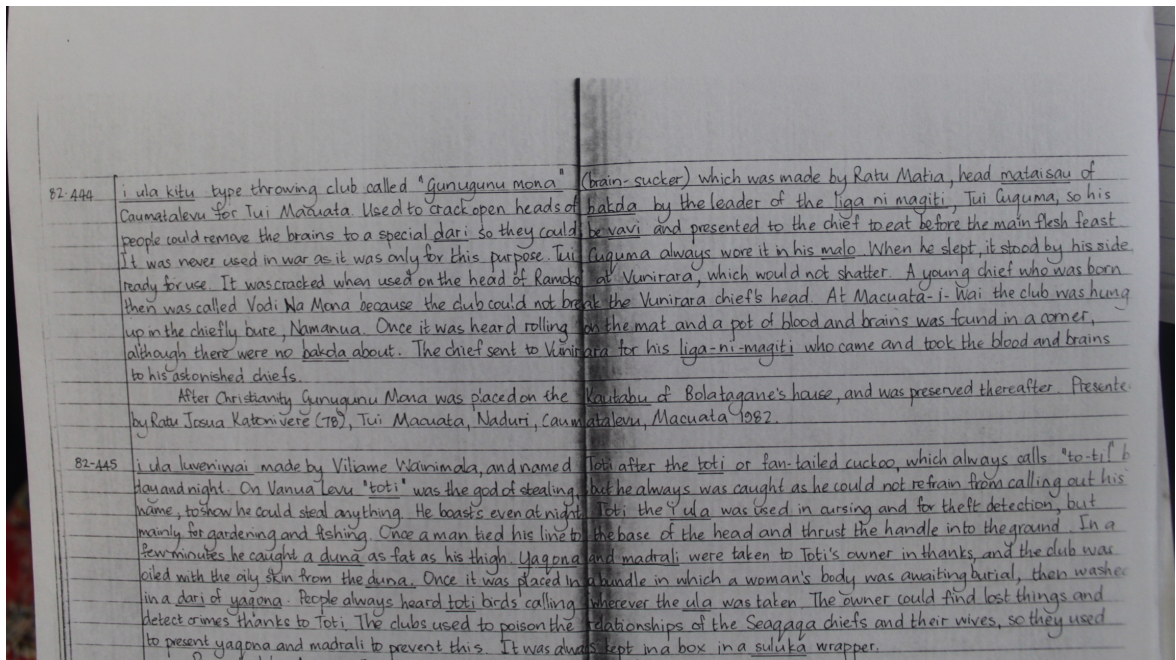


Figure 1.11 Fiji Museum object 82.444. An iula kitu is described as being tucked into a chief's malo. Being wrapped in masi when not in use was important to the protection and ability to absorb the man of its owner. Fiji Museum Accession Register; photo by Katrina Talei Igglesden.



Figure 1.12 Davodavo ni vakamau or marital bed of Josephine (nee Brown) and Eric Igglesden, August 1974 in Suva, Fiji. Note use of gatu vakatoga as the top layer of the 'bed'. Igglesden family.



Figure 1.13 Funeral proceedings of Ro Jone Mataitini, Vunivalu of Rewa, at Lomanikoro village in June 2008. Igglesden family.



Figure 1.14 Gatu vakaviti given by Ratu Joni Madraiwiwi to John William Lindt in 1892. Hooper et al 2015:89.



Figure 1.15 Anatole von Hügel's 19th century drawings of masi in MAA's collection; later researched by GK Roth. Museum of Archaeology and Anthropology, University of Cambridge, OA2.6.7_AVH.



Figure 1.16 Ratu Seru Cakobau in a studio portrait c. 1876, photographed by Col. Stewart. Museum of Archaeology and Anthropology, University of Cambridge, P.103552.VH.

2 Fashion & Fiji: Masi's Newest Urban Pathway



Figure 2.01 Adi Litia Cakobau Mara married Mr Henry Stratford Dugdale on 2 September 1991 at the Sacred Heart Cathedral in Suva. Dugdale family.



Figure 2.02 (left) Masi wedding gown designed and made by Annie Bonza. Fiji Museum, photo by Adi Buli Nacola.

Figure 2.03 (right) The back and detail of masi and pearl flowers. Fiji Museum; photos by Adi Buli Nacola (top), Katrina Igglesden (bottom).



Figure 2.04 Adi Litia and Dugdale's wedding celebration at Tubou, Lakeba, in which the bride and groom were both adorned in sulu ni vakamau (3-piece masi attire). Dugdale Family.



Figure 2.05 The *Pacific Sisters: He Toa Tāera | Fashion Activists* retrospective exhibition, curated by Nina Tonga and shown at Te Papa Museum (23/2/18 – 14/7/18). Te Papa Tongarewa.



Figure 2.06 (left) *Siaposu'isu'i*, Wedding Dress, 2011, Auckland, by Lindah Lepou. Commissioned 2011. Te Papa. CC BY-NC-ND 4.0. Te Papa (GH017349).

Figure 2.07 (right) *Mahi Raranga* by Shona Tawhiao. Shona Tawhiao.



Figure 2.08 (top) Tiki Tog men's shirt, 1970s, featuring a block print masi kesa motif. Fiji Fashion Week Ltd.

Figure 2.09 (bottom) Tiki Togs women's dress, 1970s, showing a mix of Pacific cultural motifs and floral designs. Fiji Fashion Week Ltd.



Figure 2.10 Fashion Council of Fiji (FCF) logo, designed by Robert Kennedy. Fashion Council of Fiji.



Figure 2.11 ANZ Fashion ATM (2017) featuring 'Iri' design by Ilai Jikoiono. Katrina Talei Igglesden.



Figure 2.12 ANZ Fashion ATM (2018) featuring masi bolabola design by Su Samuels, Lavalani Designs. Samuels found her inspiration for the design by looking at ink blot personality test images. From the tests, she chose motifs that most closely resembled masi bolabola motifs and then used those to construct an overall pattern that looked like bolabola. Her decision to do this was based on her desire to not 'copy' any designs and to make her printed material unique to her. Katrina Talei Igglesden.



Figure 2.13 ANZ Fashion ATM (2018) featuring Samson Lee Fiji's 'Vanua' motif by Samson Lee. Katrina Talei Igglesden.



Figure 2.14 Poster for the Masi Gala held on 12 March 2016. Fashion Council of Fiji.



Figure 2.15 Main stage area of the Masi Gala, held on 12 March 2016 (top) and Epeli Tuibega and Ana Tuiketei Bolabiu at the event in their contemporary masi attire (bottom). The backdrop of the stage was a large Lauan taunamu ni viti decorated with intricately stencilled motifs. Both the lecturn on the left and table on the right of the image are also covered in masi. The bottom image shows Epeli Tuibega and Ana Tuiketei Bolabiu at the event in their contemporary masi attire. Fashion Council of Fiji.



Figure 2.16 Fashion Designers Alliance Fiji logo. Fashion Designers Alliance of Fiji.



Figure 2.17 Fiji Fashion Week 2019 logo. Since 2009, the logo has featured the FJFW comb, but it has taken on different colours and themes each year. Fiji Fashion Week Ltd.



Figure 2.18 Style Fiji logo. Project Bula Mai.



Figure 2.19 Bottega Fijian Fashion Festival's 2019 logo. It features an indigenous Fijian woman's silhouette, showing her Fijian buiniga hairstyle, and wearing a stylized masi vutu motif skirt. Bottega Fijian Fashion Festival.



Figure 2.20 Samson Lee Fiji's 'Cevuga' collection was launched in October 2016. A special line in the collection showcased Fiji's multiethnic diversity – a sari made out of masi motif material, it represents the first time a Fijian fashion designer has merged Indian and indigenous Fijian aesthetics in such an overt way. Samson Lee.



Figure 2.21 A Hupfeld Hoerder design from the 1990s, housed in Fiji Museum, which displays a mixture of indigenous Fijian, Chinese, Rotuman and European cultures. Fiji Museum; photo by Katrina Talei Igglesden.

3 Fashion in Fiji: Designers, Gender and Performance

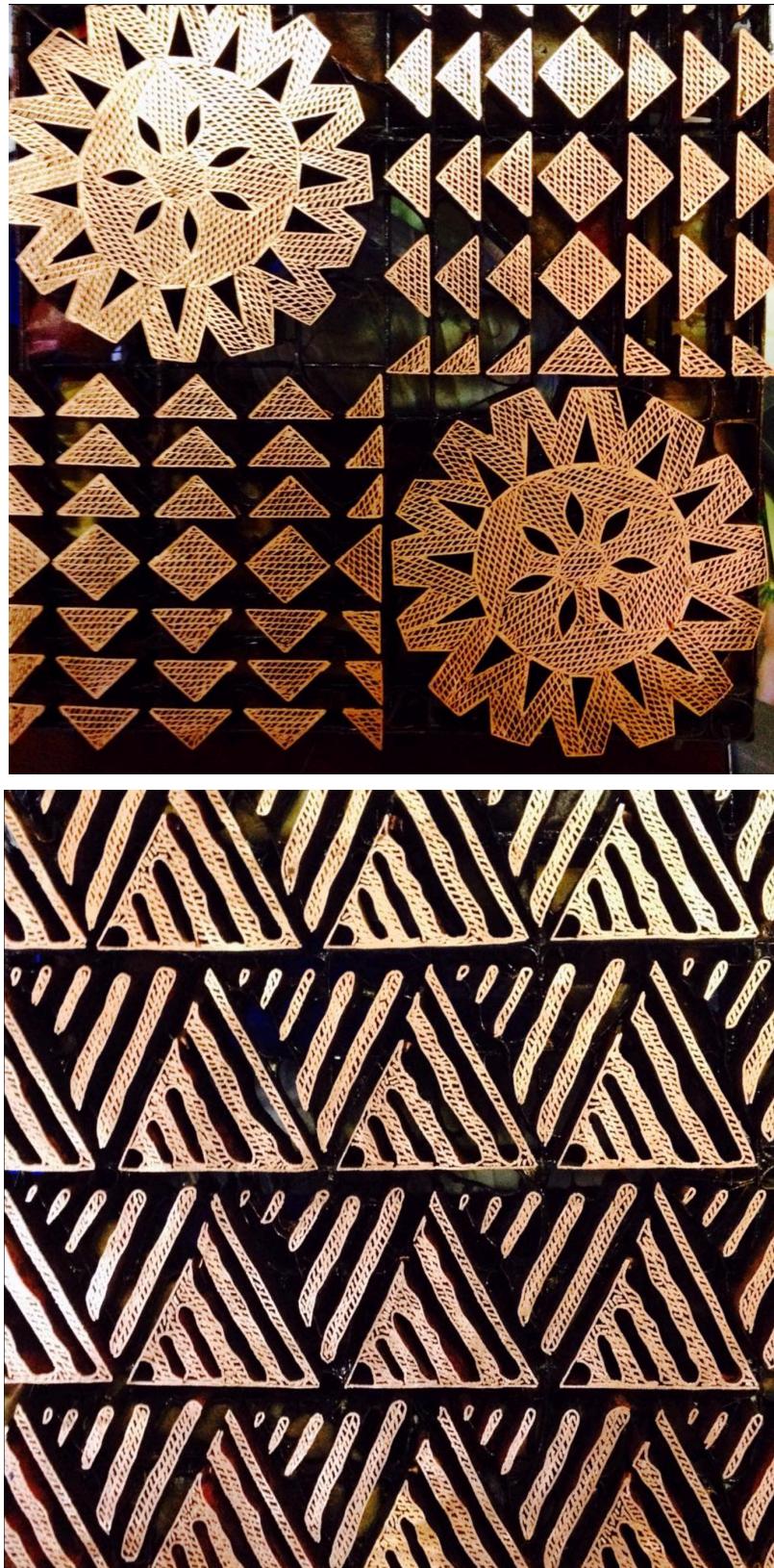


Figure 3.01 Robert Kennedy's masi motif block prints, 2014. Robert Kennedy Design Fiji.



Figure 3.02 Robert Kennedy's 'Salusalu' collection (top); Kennedy's 'Henikai' Masi Tribal (bottom). Robert Kennedy Design Fiji.



Figure 3.03 Adi Kaunilotuma of Bau (second from right) wearing the typical attire of what a woman of rank would wear in Nakorotubu, Ra province. Showing the special connection between Bau and Ra, specifically the district of Nakorotubu, the image depicts the pure white masi that used to be made in Ra. She is being escorted by Adi Laufita (middle), Adi Senirewa (extreme right), and the Turaga Gonesau who is wearing a white masi head piece called an usu. National Archives of Fiji, photo by Mike Foley.



Figure 3.04 (clockwise from top) Samson Lee Fiji's 'Waitui' collection, 'Lase' collection, and 'Ika' collection. Samson Lee.



Figure 3.05 (clockwise from top left) Samson Lee Fiji's 'Moana' collection, 'Cevuga' collection, 'Sekoula' collection and 'Vanua' collection. All four of these collections utilize masi motifs in their designs. Samson Lee.



Figure 3.06 United Nations Secretary-General Antonio Gueterres (left) and Fijian Prime Minister Josaia Voreqe Bainimarama wearing Samson Lee Fiji ‘Vanua’ collection bula shirts during Gueterres’ visit to Fiji on 14-18 May 2019. Fijian Government.



Figure 3.07 Hupfeld Hoerder’s signature hand painted motifs shown on a masi gown for his 2016 bridal collection at Fiji Fashion Week 2016. Hupfeld Hoerder.



Figure 3.08 Hoerder's early fashion designs. Showcased at Suva's Red Cross and Southern Cross fashion shows (top) and Fiji Museum (bottom), gatu has long been a material of choice for Hoerder. The museum pieces show the beginnings of the curlicue motif that is now his signature design. Hupfeld Hoerder (top); Fiji Museum, photo by Katrina Talei Igglesden (bottom).



Figure 3.09 Hoerder's masi couture pieces. They showcase a variety of material combinations; In the top image, the third, fifth and sixth outfits from the left have European material full skirts, with masi bodices. The remainder, save the first, are made from masi kesa. The bottom image shows Hoerder and model Sainimili Kata during the 2012 London Pacific Fashion Show. Hupfeld Hoerder; photos by Jeremy Duxbury.



Figure 3.10 Epeli Tuibeqa’s Kuiviti Couture launched its inaugural collection at Fiji Fashion Week 2015. This masi couture two-piece creation was the final look of his collection. Modelled by Lagakali Tavaiaqia, it featured masi mesa and masi kuvui, and showcased Tuibeqa’s flair for creating accessories made from masi. Epeli Tuibeqa.



Figure 3.11 Kuiviti Couture's 2019 collection shown at Fiji Fashion Week in May 2019. Tuibeqa purchases his masi from the Suva Flea Market when designing his pieces. Epeli Tuibeqa.



Figure 3.12 Kuiviti Couture's choice of masi motif materials created a layered effect by using a solid under material and a chiffon/rayon overlay, also with masi motifs printed on it. Epeli Tuibeqa.

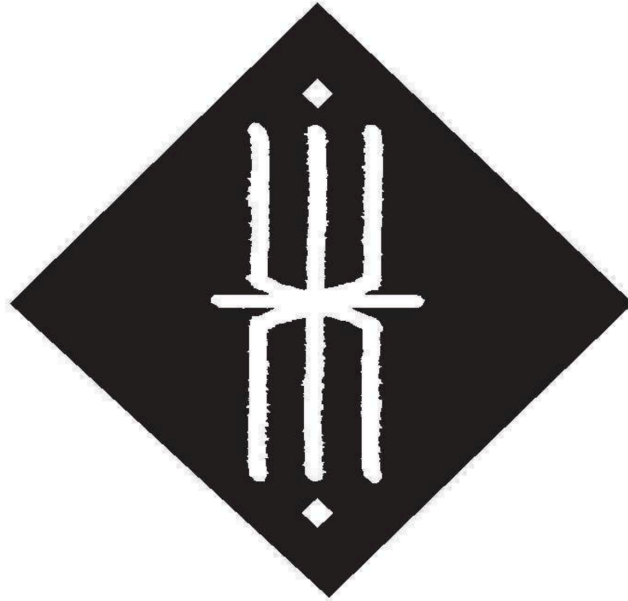


Figure 3.13 Kuiviti Couture's 2019 rebranded logo, featuring a stylized seru. Epeli Tuibeqa.



Figure 3.14 Kuiviti Couture's 2019 collection. Masi motif material with only seru designs have been chosen by Epeli; when considering what masi motif material to use in his work, he likes to choose those that would not specifically be found on real masi. This material suits that logic because seru alone would not be found on real masi. Epeli Tuibeqa.



Figure 3.15 Adi Koila Ganilau Lee owns and operates the Haus of Koila. Strong promoters of indigenous Fijian culture, Ganilau Lee uses her familial masi bola ni Cakaudrove motifs in her designs. These three photos show details of some of the masi designs used by Ganilau Lee. Adi Koila Ganilau Lee.



Figure 3.16 The Haus of Koila's 2019 'Vuniduva' collection. Adi Koila Ganilau Lee.



Figure 3.17 In April 2017, the Haus of Koila raised legal action against a Suva business for copying their trademarked designs. On the left is the Haus of Koila's designs and the right is the alleged copied design. Adi Koila Ganilau Lee.



Figure 3.18 Anton Conway Wye creates both masi couture pieces as well as gowns and outfits out of masi motif material. Wye's largest market is for masi couture wedding gowns. Museum of Archaeology and Anthropology, University of Cambridge (top), Anton Conway Wye (bottom).



Figure 3.19 Two photographs taken at a nineteenth century solevu at an unknown Fijian location. Museum of Archaeology and Anthropology, University of Cambridge, P.45647 (top) and P.45650 (bottom).



Figure 3.20 Preparing masi to be used in a solevu exchange in Suva, February 2014. Katrina Talei Igglesden.

4 Urban-Fiji: Masi, Modified Modes of Display & 21st Century Creative Adaptability



Figure 4.01 Suva Flea Market. Katrina Talei Igglesden.



Figure 4.02 Suva Flea Market. Katrina Talei Igglesden.



Figure 4.03 Government Handicraft Centre, Suva. Katrina Talei Igglesden.



Figure 4.04 Fiji Museum Masi Gallery, contemporary masi fashion. Fiji Museum; photo by Katrina Talei Igglesden.



Figure 4.05 Fiji Museum Masi Gallery, opened on 27 July 2016. Fiji Museum.

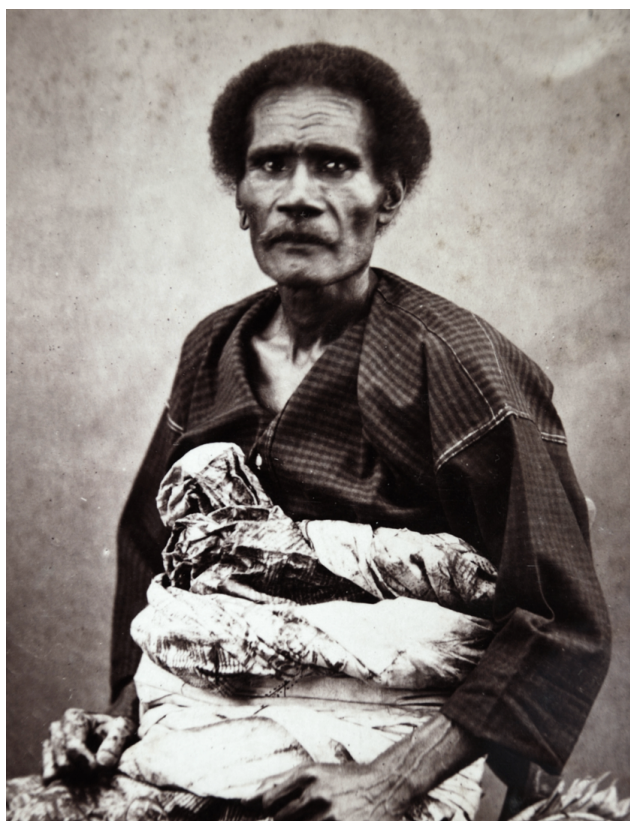


Figure 4.06 Tui Bua's masi in Fiji Museum's Masi Gallery, and a 19th century portrait of Tui Bua. Fiji Museum (top), Museum of Archaeology and Anthropology, University of Cambridge, P.87393.VH (bottom).



Figure 4.08 3-piece masi outfit housed in the Fiji Museum. Masi tutuki, this style in particular to Lau. Fiji Museum, 82/307a-c; photos by Katrina Talei Igglesden.



Figure 4.08 *Art and the Body* exhibition at Fiji Museum, 2014. Katrina Talei Igglesden.



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Figure 4.08 Continued from previous page.

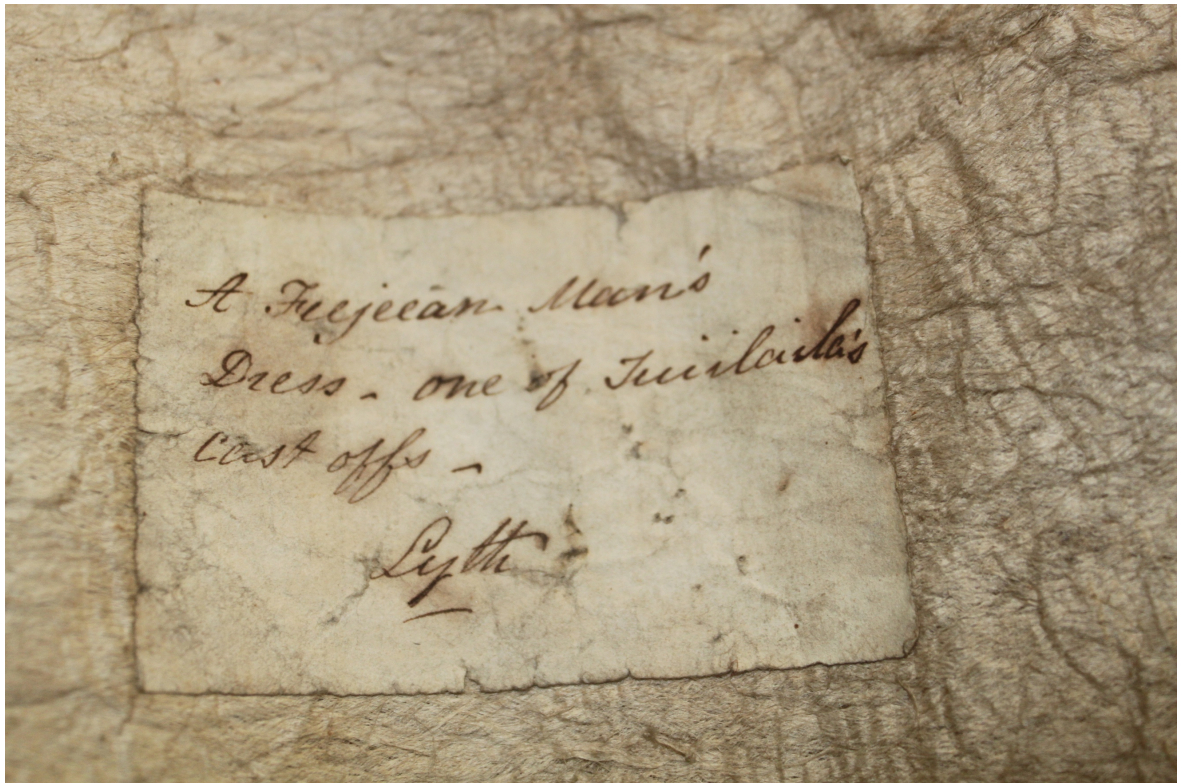


Figure 4.09 Two labels adhered to masi displayed in the *Art and the Body* exhibition at Fiji Museum. Katrina Talei Igglesden.



Figure 4.10 Mannequin wearing masi attire in the *Kamunaga* exhibition at Fiji Museum. Katrina Talei Igglesden.



Figure 4.11 *Fiji: Art & Life in the Pacific* exhibition opening and signage at the front doors at the Sainsbury Centre for Visual Arts. Katrina Talei Igglesden.



Figure 4.12 Contemporary masi pieces featured in the *Fiji: Art & Life in the Pacific* exhibition. Katrina Talei Igglesden.



Figure 4.13 Examples of masi shown in the *Fiji: Art & Life in the Pacific* exhibition. Katrina Talei Igglesden.

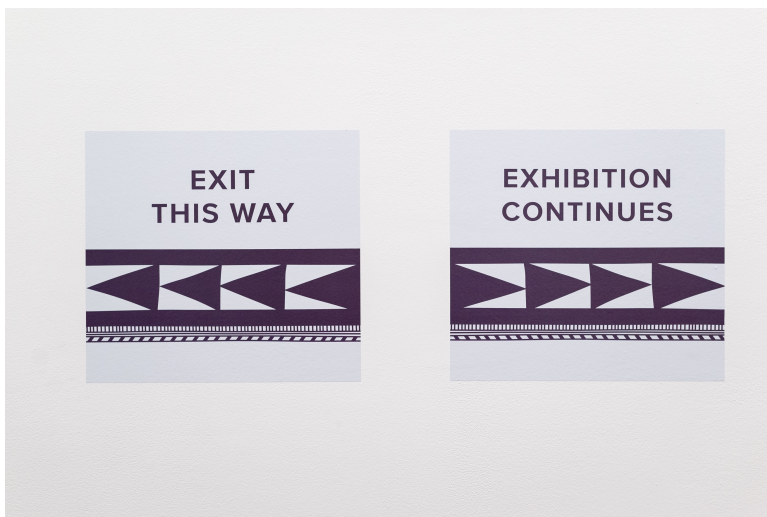


Figure 4.14 Three masi motifs and one composite masi motif were used in the exhibition logo, signage and graphic design on walls. Andrew Johnson Design (top), Andy Crouch (middle), Katrina Talei Igglesden (bottom).



Figure 4.15 Interlocking triangles, as seen on this kinikini club were featured in the exhibition's graphic design component. Trustees of the British Museum, OC.9000; photo by Mike Rowe (top), Katrina Talei Igglesden (bottom).



Figure 4.16 Kamiki and seru masi motifs (seen in top two photos) as the main graphic components of the exhibition. Fiji Museum, 58/37; photo by Katrina Talei Igglesden (top left), Museum of Archaeology and Anthropology, University of Cambridge, Z 30494; photo by Josh Murfitt (top right). Katrina Talei Igglesden (bottom).

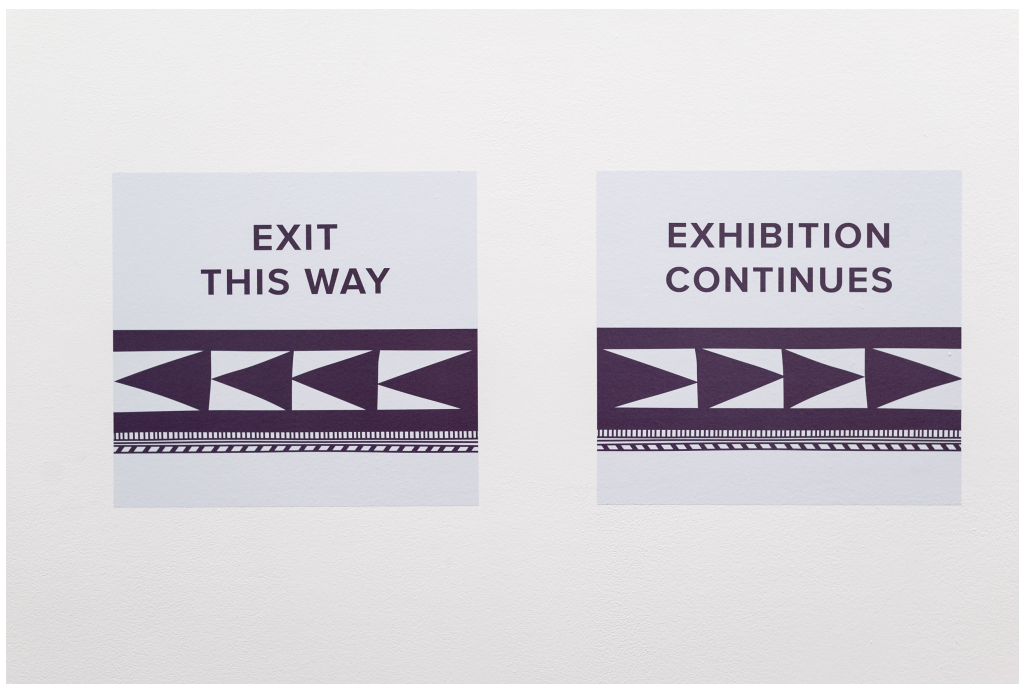


Figure 4.17 Composite motif designs. These were employed to dictate direction and wayfinding throughout the show. Museum of Archaeology and Anthropology, University of Cambridge, Z 4168; photo by Josh Murfitt (top), Andy Crouch (bottom).



Figure 4.18 Fijian COP23 Presidency Secretariat Logo. Fijian COP23 Presidency Secretariat.



Figure 4.19 Welcome ceremony / yaqona vakaturaga for the Climate Action Pacific Partnership Event, Suva, 3-4 July 2017. Katrina Talei Igglesden.



Figure 4.20 Setting up, and finished product for the Climate Action Pacific Partnership Event, Suva, 3-4 July 2017. Katrina Talei Igglesden.



Figure 4.21 Dolce Sounds Dulali at the Climate Action Pacific Partnership Event, Suva, 3 July 2017. Fijian Government.



Figure 4.22 Artist displays at the Climate Action Pacific Partnership Event, Suva, 3-4 July 2017. Katrina Talei Igglesden.



Figure 4.23 Climate Action Pacific Partnership Event uniform material. Katrina Talei Igglesden.



Figure 4.24 Welcome ceremony / yaqona vakaturaga at the Pre-COP conference, The Sheraton Fiji Resort, Denarau, 16-18 October 2017. Fijian COP23 Presidency Secretariat.

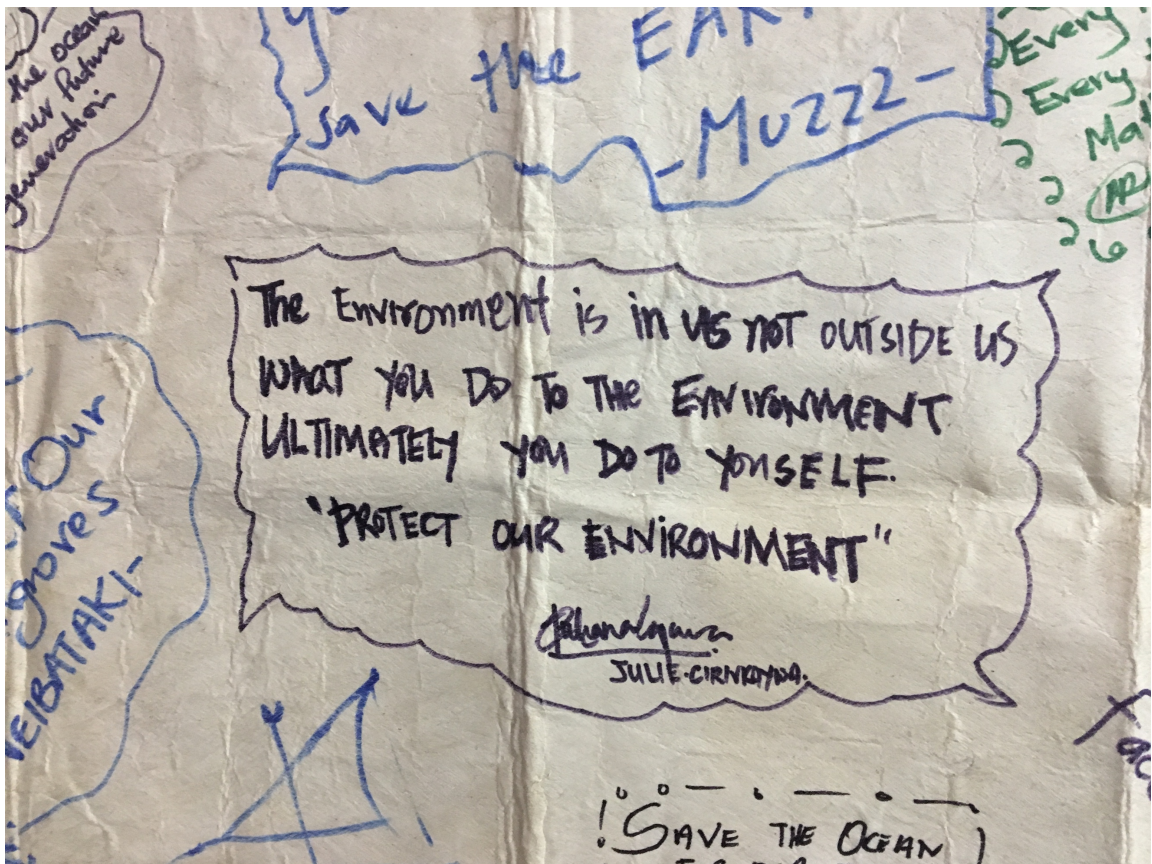


Figure 4.25 COP23 President Bainimarama receiving the masi scrolls inscribed with messages from people around Fiji. Fijian COP23 Presidency Secretariat (top), Katrina Talei Igglesden (bottom).



Figure 4.26 Select examples of the twenty-six pieces of masi commissioned to be used during COP23. Katrina Talei Igglesden.

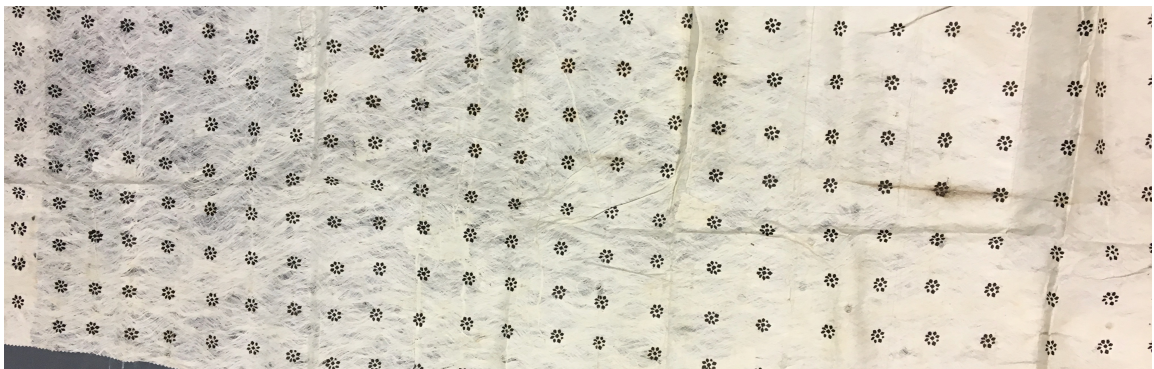


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Figure 4.27 Masi kesa and masi graphic created for COP23. Katrina Talei Igglesden.

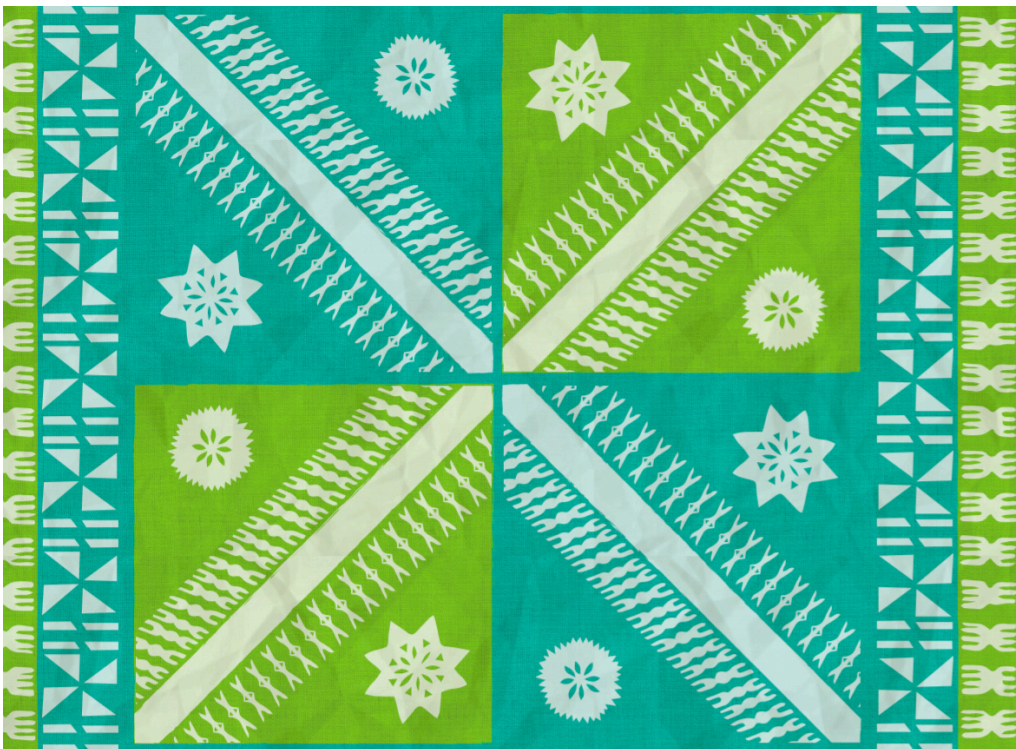
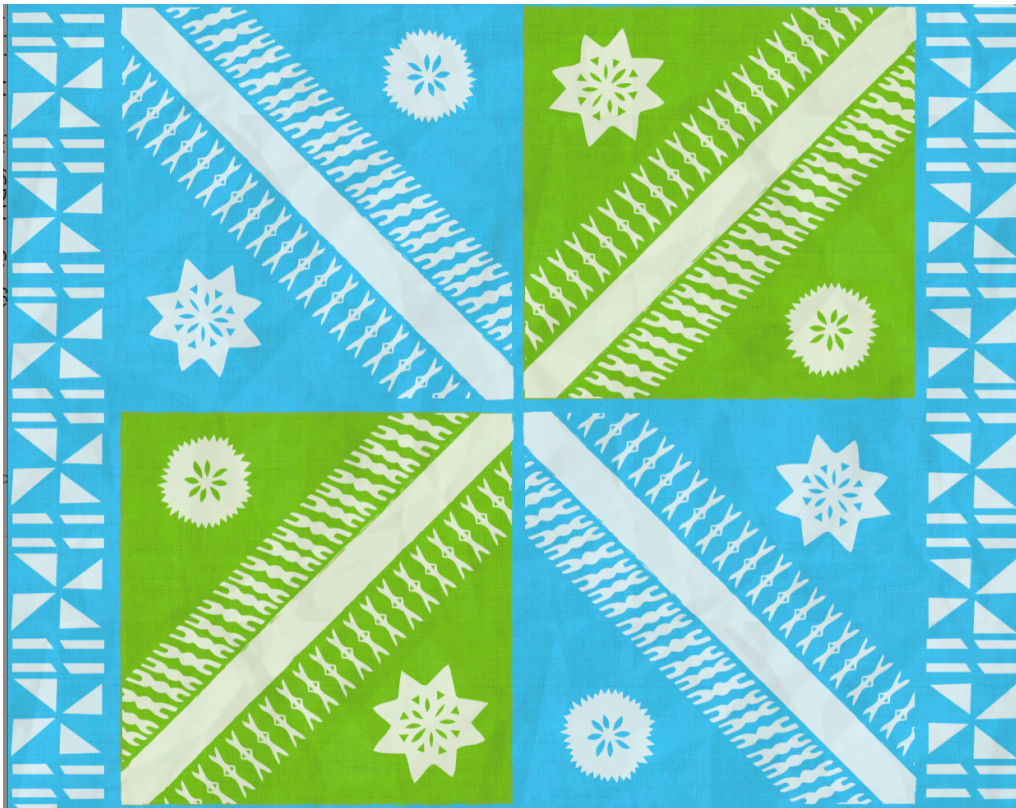


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Figure 4.28 Masi graphics applied to pillars at COP23. Katrina Talei Igglesden.



Figure 4.29 Masi kesa with COP23 logo stencilled on it. This piece of masi was hung in the COP23 President's office. Katrina Talei Igglesden.



Figure 4.30 Four large taunamu ni viti hanging above the plenary room, each from or representing a different masi making region. Katrina Talei Igglesden.



Figure 4.31 Talanoa Space showcasing the masi graphic in its design components. Katrina Talei Igglesden.



Figure 4.32 Talanoa Space logo which features a masi vutu tutuki motif. Fijian COP23 Presidency Secretariat.



Figure 4.33 Fiji Pavilion, Bonn Zone, COP23. Fijian COP23 Presidency Secretariat; architecture plan by Vagedes & Schmidt (top), Katrina Talei Igglesden (middle & bottom).



Figure 4.34 Fijian heritage artists working in the Yau Kei Viti zone of the Fiji Pavilion. Katrina Talei Igglesden.



Figure 4.35 Igatolo Tokase doing masi stencilling demonstrations for COP23 delegates. Katrina Talei Igglesden.



Figure 4.36 Yau Kei Viti zone, COP23 Fiji Pavilion. Katrina Talei Igglesden.



Figure 4.36 Continued from previous page.



Figure 4.37 The valelevu and inside the valenibose. Katrina Talei Igglesden.



Figure 4.38 Masi motif branding. The World Bank.

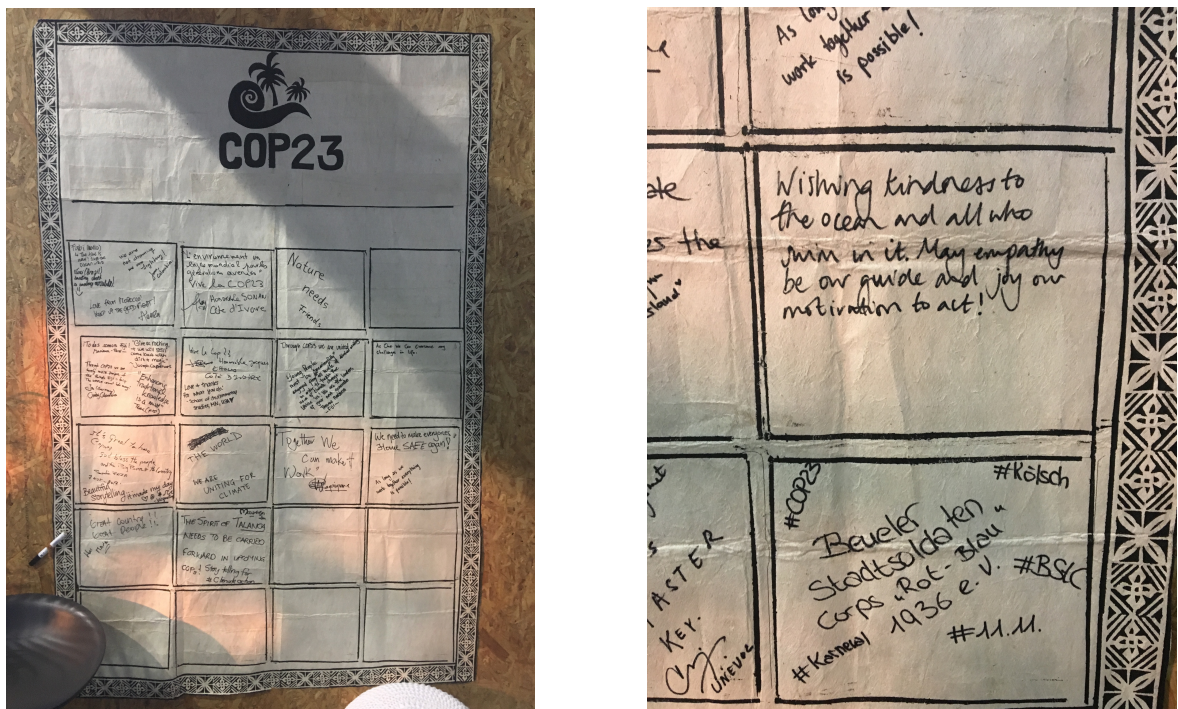


Figure 4.39 Reciprocal messages written on masi. Katrina Talei Igglesden.



Figure 4.40 Masi attire worn by the Fiji Police Band during meke performances. Katrina Talei Igglesden.



Figure 4.41 Material of the COP23 Presidency/Fiji Team uniforms. Katrina Talei Igglesden.



Figure 4.42 Opening of the Oceans Partnership. Katrina Talei Igglesden.



Figure 4.43 Logo for Talanoa4Ambition, featuring masi motifs designed for COP23. Fijian COP23 Presidency Secretariat.



Figure 4.44 Logo for Talanoa Dialogue, featuring masi motifs designed for COP23. Fijian COP23 Presidency Secretariat.



Figure 4.45 2011 FRU World Cup Jersey. Katrina Talei Igglesden.



Figure 4.46 2015 FRU World Cup Jersey. Katrina Talei Igglesden.



Figure 4.47 2019 FRU World Cup Jersey. Fijian Government.



Figure 4.48 Detail of the 'new' masi motifs. Fiji Rugby Union.



Figure 4.49 2016 Olympic Games Rugby Jerseys, back view. Katrina Talei Igglesden.



Figure 4.50 2018 Rugby Sevens World Cup Jerseys. Katrina Talei Igglesden.



Figure 4.51 *Moana: Rising of the Sea*. Oceania Centre for Arts, Culture and Pacific Studies, University of the South Pacific.



Figure 4.52 *Mataqali Drift*. VOU Dance Fiji.



Figure 4.53 *Masi Maidens*. Greg Semu.



Figure 4.54 Red Masi Maiden & White Masi Maiden. Greg Semu.



Figure 4.55 A traditionally contemporary? display at the Museum of Anthropology, University of British Columbia. Katrina Talei Igglesden.



Figure 4.56 *Masi Maidens* procession at the Pacific Arts Association International Symposium at the Museum of Anthropology, University of British Columbia. Bethany Matai Edmunds.



Figure 4.56 Continued from previous page.



Figure 4.57 *Masi Maidens* small exhibition in which Semu's photographs were used to convey the maidens as living embodiments of masi. Katrina Talei Igglesden.



Figure 4.58 *Masi Maidens* installation in the exhibition *EcoCentrix: Indigenous Arts, Sustainable Practices* and the associated activation. Travis Grace.



Figure 4.59 *Masi Maidens* activation at the opening of the *Art and the Body* exhibition at Fiji Museum. Fijian Art research project; photos by Karen Jacobs.



Figure 4.60 *Masi Maidens* in the Fiji Museum exhibition space interacting with guests attending the opening reception of *Art and the Body*. Fijian Art research project; photos by Karen Jacobs.

Fabricating Fashion? Curating and Creating Pacific Fibre Arts and Adornments

Oceania Centre for Arts, Culture and Pacific Studies (USP)
18-21 March 2014

Born out of collaboration between the AHRC-funded *Fijian Art Research Project* (UK) and contemporary Polynesian artist Rosanna Raymond, *Fabricating Fashion? Curating and Creating Pacific Fibre Arts and Adornments* is a four-day workshop which seeks to bring together masi and fibre arts specialists, visual and performance artists, designers, academic researchers and students to explore the contemporary relevance of Fijian and Pacific fibre arts, dress and adornments.

In the third and most comprehensive workshop of this series, we will discuss and challenge how fibre arts, dress and adornments relate to the body, how they are cared for and displayed and how they can coexist within themselves as both animated beings on the body, statements made in the fashion and performance world and also as objects in museum collections. This will not only be done through listening to talks, but through exploring the material, raising questions and learning from each other. By focusing on handling specific materials, we will explore notions of curation, conservation, cultural heritage and the role that fashion and art plays in each of these. By sharing our artistic skills and practice, our opinions and reflections, our professional experiences and dilemmas, we hope to weave together a community of shared understandings and draw out the threads of shared inspiration, meaning, history and responsibility that bind us together. As a group, we will tease out the strands of a new lexicon that has been developing over the course of this workshop series and focus on the four central tenants of fabrication, installation, articulation and activation.

The first day of the workshop (18 March) will introduce participants to the materials through a series of talks focusing on wrapping, weaving, patterns and fashion and include discussions of the 'Art and the Body' exhibition being shown at the Fiji Museum. On the second and third days (19-20 March) participants will handle and work with the materials and enter into a two-day fabrication collaboration, working to produce a live performance-based space activation of adornments, spoken word, dance and/or fashion. The fourth day (21 March) will involve installing the works and activating them in front of an audience as part of a showcase held on the closing night of the workshop.

Numbers are limited; monetary stipends are available to those who apply/qualify
For more information, please direct enquiries to k.igglesden@uea.ac.uk or +679 8070724

www.facebook.com/fabricatingfashionpacific
www.fijianart.sru.uea.ac.uk
www.facebook.com/fijianart





Masi Maidens photographed by Greg Semu

Figure 4.61 *Fabricating Fashion?* workshop held at the Oceania Centre for Arts, Culture and Pacific Studies, University of the South Pacific. Fijian Art research project.



Figure 4.62 Mataivou Talebula demonstrating masi stencilling during the *Fabricating Fashion?* workshop. Katrina Talei Igglesden.



Figure 4.63 Participants beginning the making process, with many choosing to work together to share skills and experience. Katrina Talei Igglesden.



Figure 4.64 Workshop participants preparing for the final showcase, hosted at the Oceania Centre Pavilion. Katrina Talei Igglesden.



Figure 4.65 Selai Buasala's male and female pieces created during the *Fabricating Fashion?* workshop. Fijian Art research project.



Figure 4.66 C-TideS (Christopher Yee, Tevita Tiko, Sanjesh Chand) created a male and female piece during the *Fabricating Fashion?* workshop using newly acquired skills shared by other participants. Fijian Art research project.



Figure 4.67 Tomasi Domomate's male and female pieces created during the *Fabricating Fashion?* workshop. Fijian Art research project.



Figure 4.68 Anton Conway Wye's piece created during the *Fabricating Fashion?* workshop. His inspiration came from his own heritage and combined Western and indigenous materials. Fijian Art research project.



Figure 4.69 Lambert Ho's contemporary salusalu, made for the *Fiji: Art & Life in the Pacific* exhibition. Katrina Talei Igglesden, photo by Adi Buli Nacola.

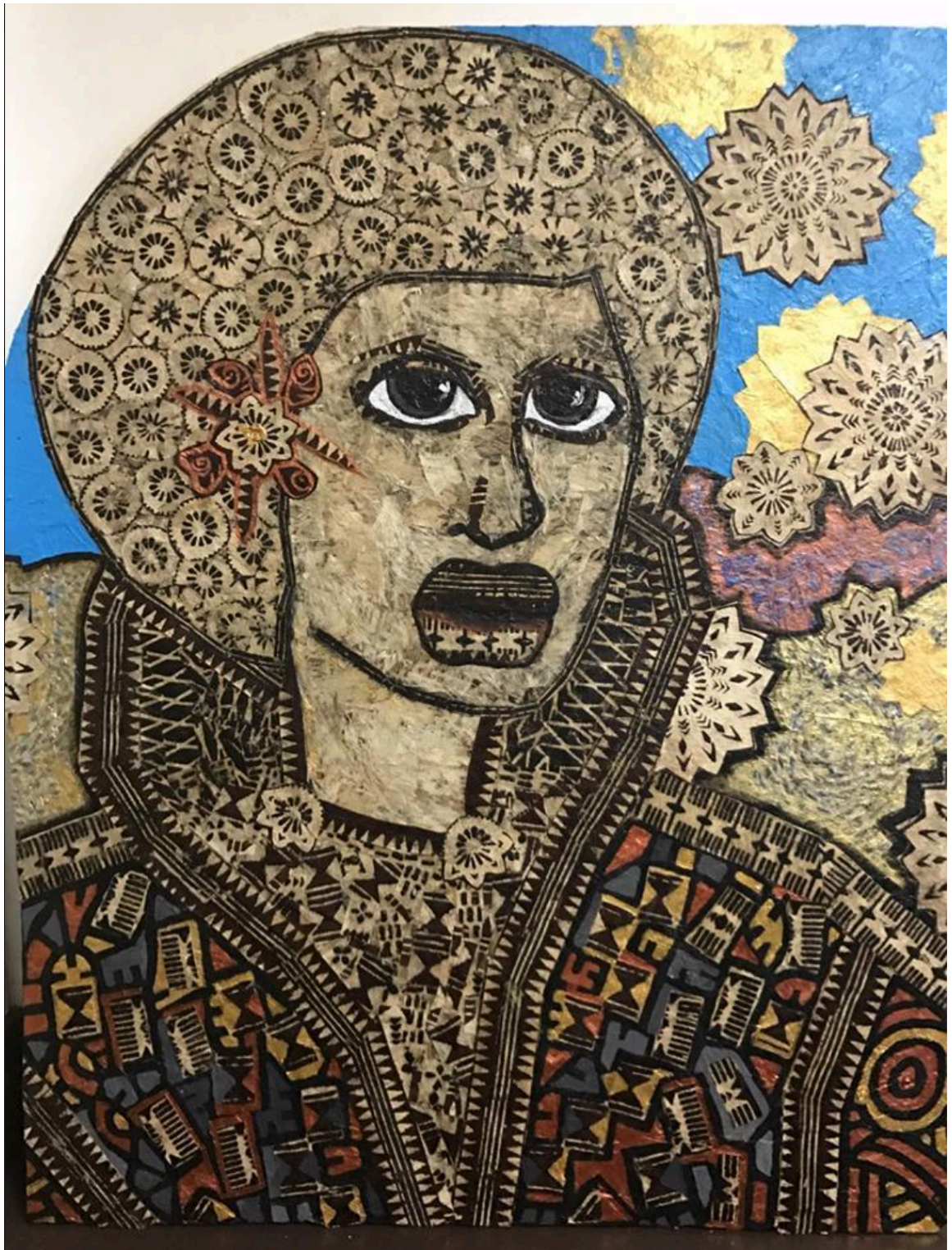


Figure 4.70 *Lady in Masi* by Lambert Ho. Made completely from recycled masi offcuts, Ho is one of the first in Fiji to create visual art in this medium. Lambert Ho.



Figure 4.72 *My Name Is In Your Mouth* by Lambert Ho. It is Ho's third piece using recycled masi offcuts as the main medium. Katrina Talei Igglesden.

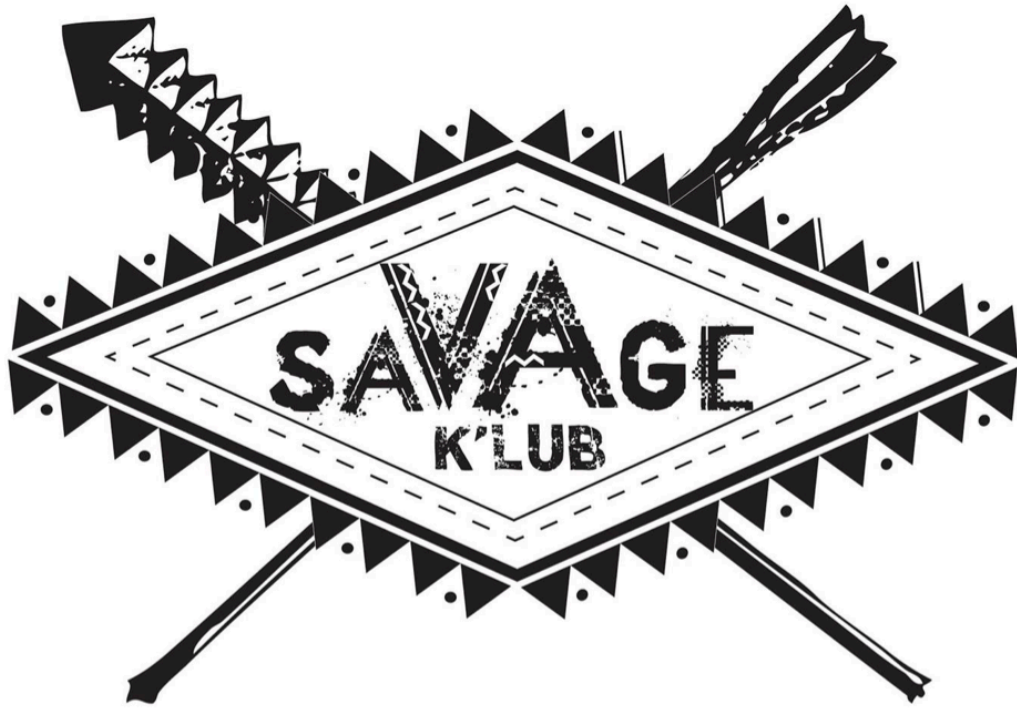


Figure 4.72 *SaVAge K'lub* logo created by Rosanna Raymond and Numa Mackenzie. Rosanna Raymond.



Figure 4.73 Mereula Buliruarua (left, background) and Daren Kamali (centre, foreground) during Kamali's performance of 'Fa'amanaia Reads Red for Blood' at the *SaVAge K'lub*'s 2014 meeting in Auckland, Aotearoa New Zealand. Bethany Matai Edmunds.



Figure 4.74 *Masi Maidens* activating during the *SaVAge K'lub's* 2014 meeting in Auckland, Aotearoa New Zealand. Of note here is the white maiden's transformation into a black maiden. This event was significant because of its collaboration with other Urbanesians. Daren Kamali.



Figure 4.75 Members of the Auckland *SaVAge K'lub* meeting in a photo series curated by Rosanna Raymond and, below, during the event on 7 March 2014. Rosanna Raymond.



Figure 4.76 Two views of the *SaVAge K'lub's* K'lubroom at the eighth edition of the Asia Pacific Triennale of Contemporary Art (APT8; 20 November 2015 – 10 April 2016) in Brisbane, Australia. Katrina Talei Igglesden.



Figure 4.77 A piece of Cakaudrove masi displayed in the K'lubroom at APT8. A type of masi not easily accessible in Urbanesia, the masi was purposely displayed hanging from the ceiling so as to reference the way masi was used historically in bure kalou, where bete (priests) would communicate with the spirits via long thin pieces of white masi hanging from the rafters of the temple. Katrina Talei Igglesden.



Figure 4.78 *Back Hand Maiden (2.0)* hangs is the K'lubroom before being activated by Rosanna Raymond on the opening evening of APT8. Katrina Talei Igglesden.



Figure 4.79 Stills from the moving image series *Bark Waka Bodies*. Salvador Brown.

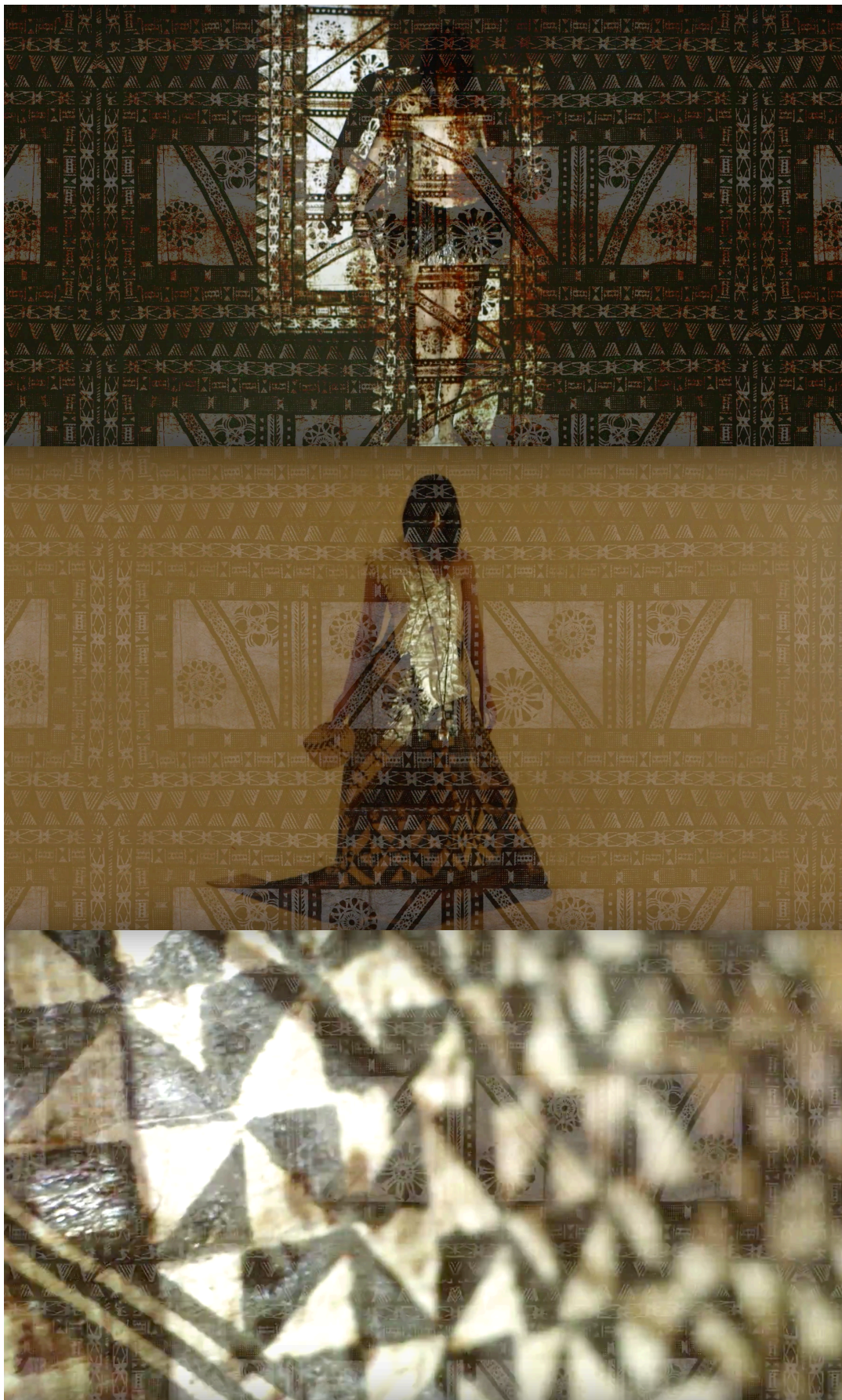


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Figure 4.80 'Echoes of the Pacific' fashion show during Fiji Fashion Week 2012. Pasifika Voices and the Oceania Dance Theatre (pictured here) performed in tapa from different areas of the Pacific, including gatu vakaviti from Moce. Fiji Fashion Week Ltd.



Figure 4.81 Epeli Tuibeqa, founder of Kuiviti Couture, during the showing of his line at Fiji Fashion Week in 2017. The mixing of masi's significance in Fijian cultural heritage and the fashion industry has become prominent in the multiple fashion shows in the country in recent years. Epeli Tuibeqa.

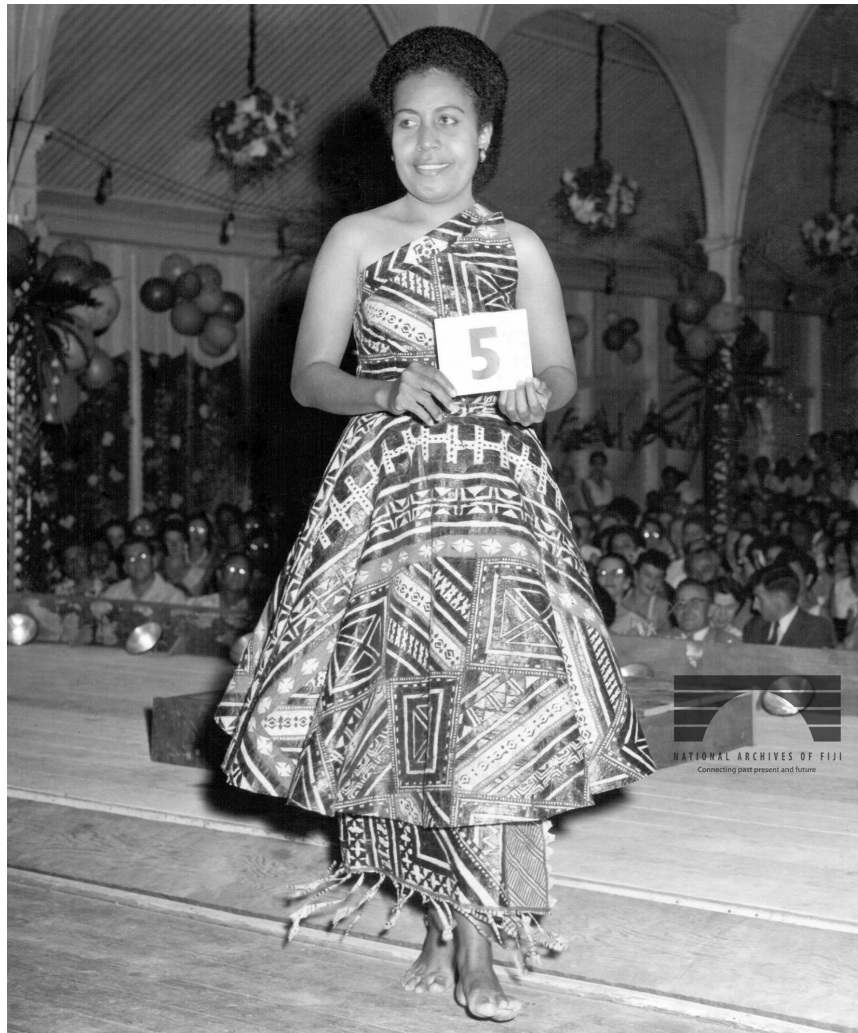


Figure 4.82 Beauty pageants include cultural nights in their programme and contestants dress in ethnic attire (such as indigenous Fijian, Indian, etc.) on specific nights. These beauty pageants are often associated with regional festivals, the longest running being Suva's Hibiscus Festival. Here, the 1957 pageant (top) is shown with the 2019 pageant (bottom). National Archives of Fiji (top), Hibiscus Festival (bottom).



Figure 4.83 Masi couture designed by Hupfeld Hoerder. Here, multiple pieces of different masi have been sewn together and embellished with small white shells and magimagi. Hupfeld Hoerder.



Figure 4.84 Masi couture was designed by Epeli Tuibeqa and features both masi kuvui and masi kesa. Epeli Tuibeqa.



Figure 4.84 Miss World Fiji 2016 beauty pageant. It chose to use masi as a national signifier instead of as a strictly cultural one. With both indigenous and Indo-Fijian contestants, the presence of masi here demonstrates a Fijian identity rather than a cultural one. Miss World Fiji.

5 Global Pathways: Masi on the World Stage

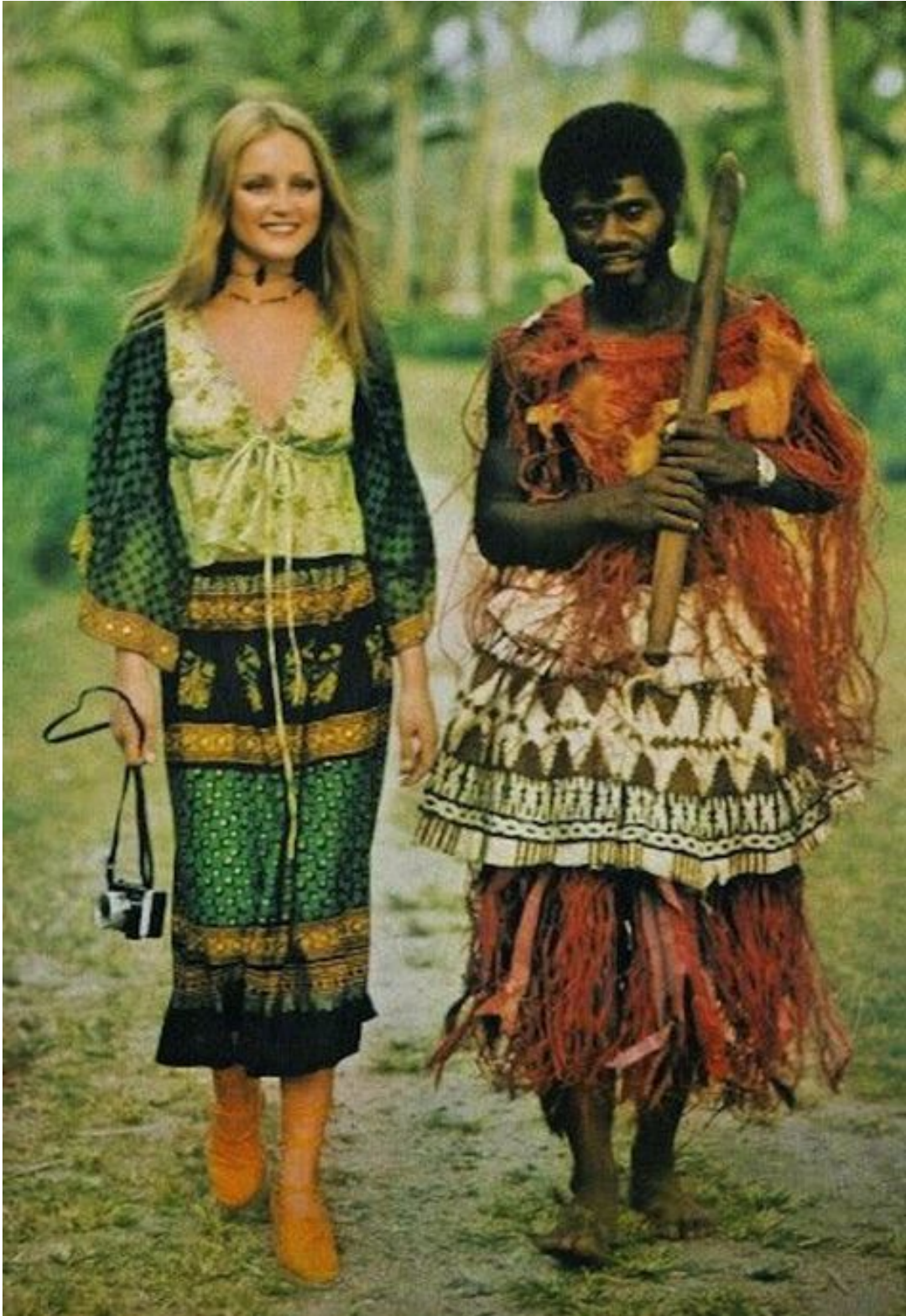


Figure 5.01 UK Vogue, January 1971. Model Ingrid Boultong with a Fijian man in ceremonial attire during a photoshoot in Korolevu, Fiji, with photographer David Bailey. UK Vogue Archives.



Figure 5.02 – Figure 5.04 Model Gunilla Lindblad, photographed by J.P. Zachariasen for US Vogue in January 1971 at the Matutu-Natadola Festival. Lindblad is wearing clothing designed by Gilbert Frank and Scott Barriel. US Vogue Archives.



Figure 5.05 Air Pacific Ltd's livery designed to reflect the colours and cultures of the Pacific region. As Fiji's national airline, Air Pacific's name change was announced in 2012. Air Pacific Ltd.



Figure 5.06 The new Fiji Airways livery. Fiji Airways.



Figure 5.07 The central figure of Fiji Airways' livery, the teteva. Fiji Airways.



Figure 5.08 Masi artist and maker Makereta Matemosi flanked by her two daughters, who also make masi. Matemosi was commissioned by Fiji Airways to create a piece of masi from which they would use the motifs in their new branding. Fiji Airways.



Figure 5.09 The motifs designed by Matemosi and used in the commissioned masi piece, as seen in figure 5.08. The teteva is the central motif and the 15 others have been used as border motifs. Fiji Airways.

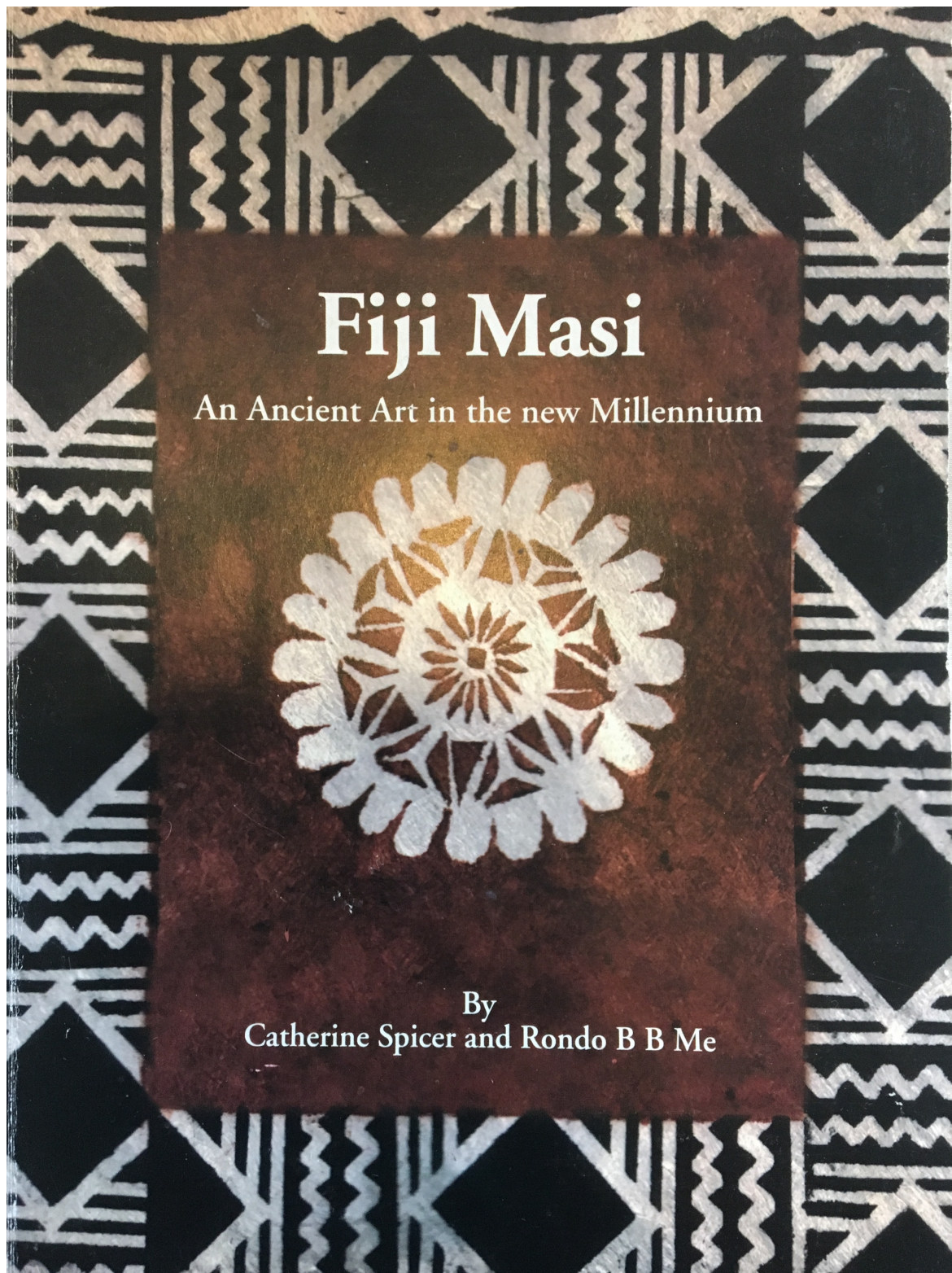


Figure 5.10 Spicer and Me's 2004 book which features Matemosi as a masi artist and uses a piece of her work as the cover illustration. Fiji Airways chose Matemosi as their commissioned artist based on her involvement in this book, with Spicer acting as her agent. Katrina Talei Igglesden.

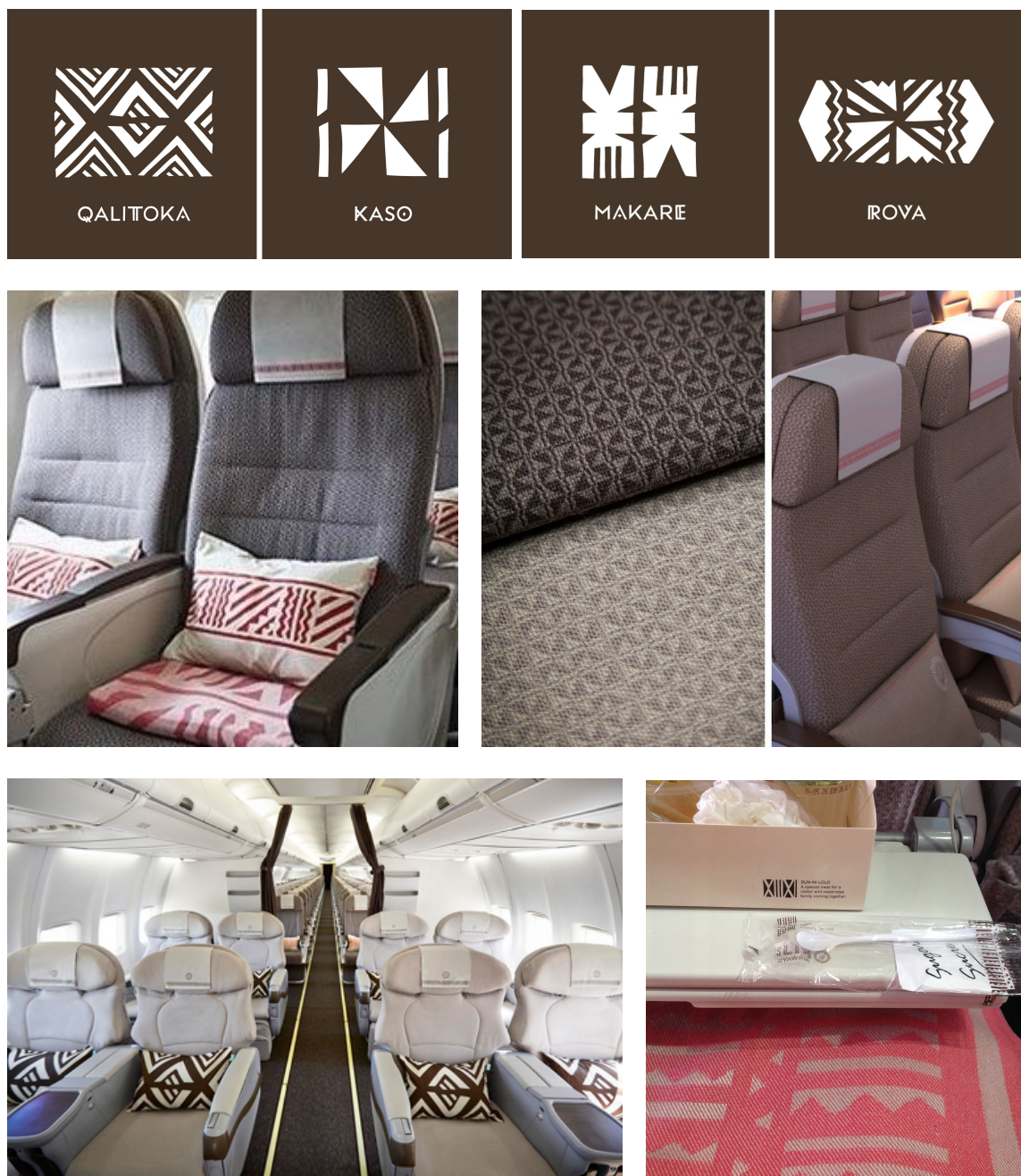


Figure 5.11 The 4 motifs created by Matemosi featured in the interior and exterior of Fiji Airways' aircrafts. Fiji Airways, Katrina Talei Igglesden (bottom right).

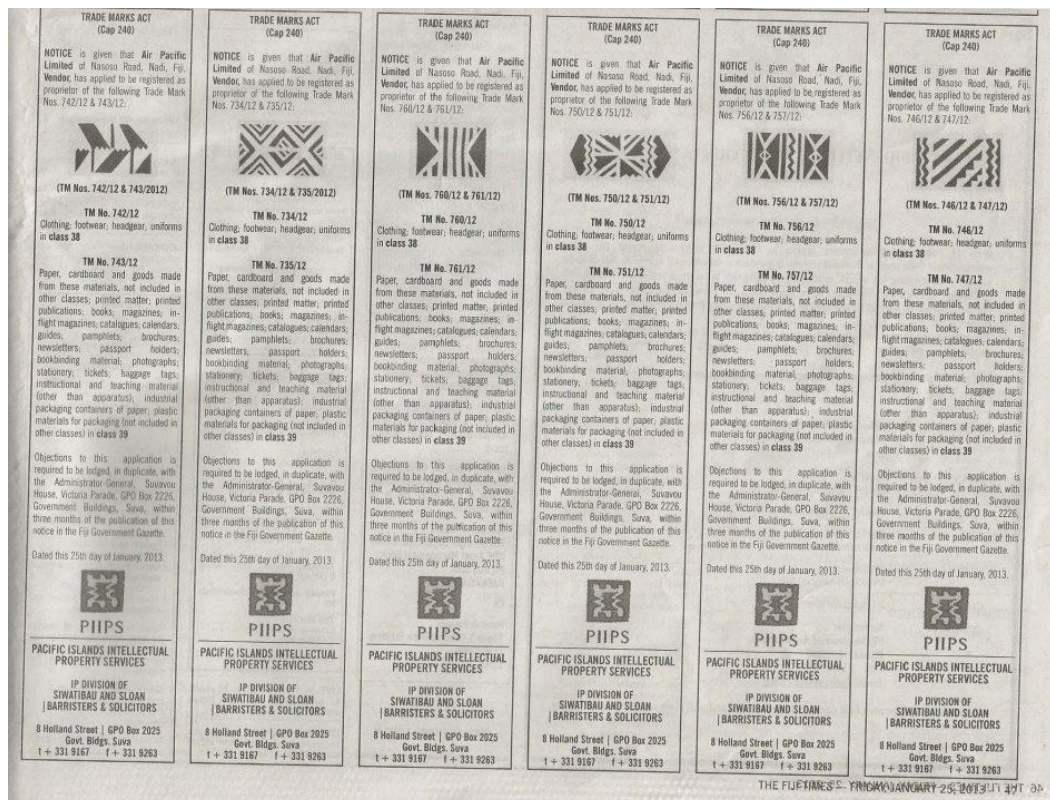


Figure 5.12 Applications made in the *Fiji Times* on 25 January 2013 to trademark the 15 masi motifs designed by Matemosi. Note that the teteva was not included in the application. Katrina Talei Igglesden.



Figure 5.13 The trademark application was not only for use on and in the aircrafts, but also for printed material such as the inflight magazine. Public Domain, Fiji Time/Fiji Airways.



Figure 5.14 The walu (top) and ceva (bottom) are motifs believed to be sacred to Cakaudrove and were objected by numerous Fiji Airways trademark petitioners, including the vanua of Cakaudrove. Fiji Museum; photos by Katrina Talei Igglesden.

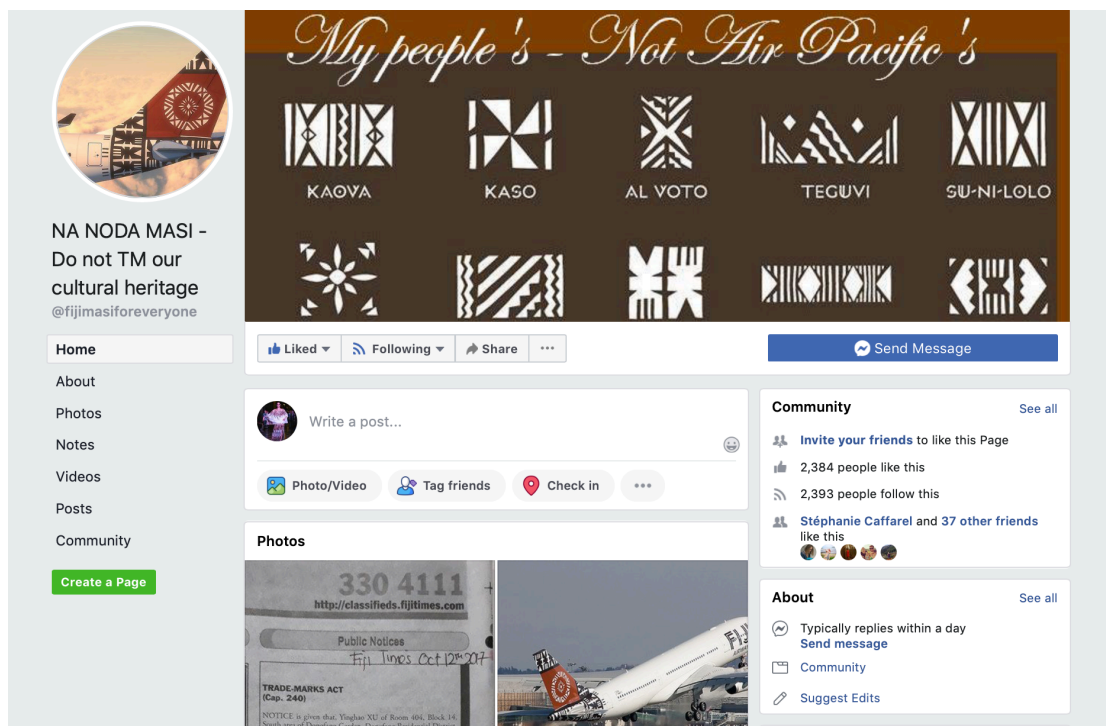


Figure 5.15 Objections regarding Fiji Airways' attempt to trademark the motifs led to widespread discord and became the subject of several pages and groups on social media platforms such as Facebook. This example also used the platform as a means to raise awareness on the cultural significance of masi making and use to indigenous Fijians. Na Noda Masi Facebook page, screenshot 3/9/13.

	KASO	Canoe which carries villagers, farmers, fisherman and carpenters together for the success of the villages.		TEGUVI	Emotional farewelling that follows when making a safe journey
	QALITOKA	Unity of people to one mind set in executing a given task		ROVA	Welcome occasion for a visitor to visit a village
	BOI-YAWA	Natural fruit and flower		AL VATO	Directional movement of Fijian canoe
	YAVUYAVU	House foundation, story or lesson		MAKARE	Clear water flowing on a classic white sandy beach
	UGA	Lessons of the sea urchins prints which refers to good memories of visiting a new place/island		KAOWA	Exploring imagination that arises in mind when about to visit a new place/island
	DROE	Clear blue sky and cool breezes on the beaches		SUN-NI-LOLO	A special meal for a visitor and celebrates family coming together
	TAMA	Friendly service		QALIVANUA	Interconnection of people and nature
	KALI	Wooden pillows as means of comfort and relaxation			

Figure 5.16 A table showing each of the motifs, save the teteva, designed by Matemosi and their corresponding descriptions. Fiji Airways and Makereta Matemosi.



Figure 5.17 Fiji Airways uniforms designed by European designer Alexandra Poenaru-Philp. Matemosi's motifs provided the basis for the design brief. Fiji Airways.



Figure 5.18 Nanette Lepore's Aztec Dress featured in the 'Passport to Style' editorial. *Women's Health Magazine*, July/August 2013.



Figure 5.19 Nanette Lepore's Aztec Dress. Public Domain, www.nanettelepore.com.



Figure 5.20 Detail of Nanette Lepore's Aztec Dress. Fiji Fashion Week Ltd.

SEP 14 2013
3 COMMENTS
ACCOUNTABILITY

PASSPORT TO STEALING: OPEN LETTER TO NANETTE LEPORE

Please click on image to enlarge



Dear Nanette Lepore,

My name is Vaimoana Litia Makakaufaki Niumeitolu and I would like to meet you. I think we can learn a lot from each other. Being that you are, as Wikipedia states, "a well known fashion designer based in New York City," I know I can learn a lot from you. I know I am not a well known fashion designer. Hellooo, I am not even on Wikipedia. However, I, too, am an artist. I am a painter and muralist. I am a poet and writer. I am an actress and playwright. I don't necessarily identify myself as a fashion designer per se, I identify myself as a fashionista. I am the creator of re:spec, an emerging clothing line, that I say is urban indigenous. I too, am based in New York City. I am also an Educator and Teacher. I have taught in public schools, after-school programs, and universities and colleges all over NYC and internationally for the past 15 years. I say this later identification with

Figure 5.21 Vaimoana Litia Makakaufaki Niumeitolu's open letter to Nanette Lepore which she titled 'Passport to Stealing'. <https://www.facebook.com/notes/moana-love/passport-to-stealing-open-letter-to-nanette-lepore/10151590560551691/>, screenshot 18/9/13.

change.org

Start a petition Browse Search

Nanette Lepore: Stop appropriating traditional Fijian...

by Kat Lobendahn · 1,086 supporters



PETITION UPDATE

Pacific Islanders in New York to protest against "Aztec" dress



Kat Lobendahn
Honolulu, HI

27 Sep 2013 — <http://www.spasifikmag.com/fortheladies/27seppiprotest/>



Pacific Islanders in New York to protest against 'Aztec' dress

Controversy over the 'Aztec' dress began brewing last month when a number of Fijians blasted Lepore on her Facebook fan page, demanding that she acknowledge the designs are Fijian. The...

[HTTP://WWW.SPASIFIKMAG.COM](http://www.spasifikmag.com)

Figure 5.22 Objections against the Aztec dress also came in the form of petitions, such as this one started by Katherine Lobendahn. Change.org, screenshot 29/9/13.

6 Always Traditional, Always Contemporary



Figure 6.01 Samson Lee's first wedding gown created out of masi. This piece of masi couture features small rosettes of white masi with a Cakaudrove masi over skirt. Samson Lee.



Figure 6.02 A full garment view of Lee's first masi couture wedding gown. Samson Lee.



Figure 6.03 Lee's 'Buli Bridal' collection on the catwalk at the Bottega Fijian Fashion Festival, June 2019. Again, Cakaudrove masi has been used as an overlay of the white gown and the masi has been accented with white shells and magimagi. Samson Lee.



Figure 6.04 Lee's use of Cakaudrove masi as an accent to the white gown complements the strong geometric shapes of the motifs. Lee has employed the border design elements of masi bolabola to create the same effect on his creation. Samson Lee.